

Worship of Mother Kali

Durgamadhab Dash

Sri Kali is our Divine mother. She is worshipped as Shakti. She is an active aspect of the immanent God. Shakti worship is widely prevalent in different parts of India. In West Bengal, Shakti worship is observed as worship of Kali with utmost devotion during the month of October and November every year. He who worships Shakti, actually worships God in the Mother form. This form is the supreme power of the Lord that creates, sustains and withdraws the universe in the cyclic order of creation and destruction. Shakti worship is not exclusive to Hindu religion alone. Shakti worship belongs to all cults and all religions. Only the names and procedures are different on this score. Shakti is the embodiment of all existential power like the power of knowledge and glory, the power of prosperity and knowledge etc. In Shakti worship, we not only worship God as mother; we also worship Her divine glory, greatness and supremacy in reference to the cosmic order of creation.

In Siva Purana, Lord Siva is described as the unchanging consciousness and Kali is portrayed as His changing power by which we live and we have our existence in the universe. In our day-to-day life, just as a child's growth, development and sustenance are looked after by the human mother, even so, all necessities of our life and its activities in this world and the energy needed for them are fulfilled by the universal mother worshipped in myriad forms in religions dispensation.

In Siva Purana, the Supreme Lord is known as Siva. His divine power is represented through His consort known as Durga, Kali, Shakti and many other names. The Divine Mother being the immutable power of the Supreme Consciousness, She is not different from other forms of Shakti like Radha, Laxmi, Saraswati which are the different forms of Prakriti or Devi Mother. The different forms of Universal Mother that we come across in Puranic verses are the representations of different powers and glories of the Lord who is the Supreme Brahman of the universe. For instance, the universal Mother in the form Durga destroyed demons like Madhu and Kaitaba through Lord Vishnu. As Mahalaxmi, She destroyed demons like Mahisasura and as Saraswati, She destroyed Sumbha and Nisumbha with all their companions like Dhumralochana, Chanda, Munda and Raktavirjya. We should remember one thing that when Vishnu and Mahadeva destroyed Asuras, the power of Devimata was behind them. Not only this, Devi Mother gave Shakti to Brahma, Vishnu and Maheswar when they were endowed with their respective responsibilities of creation, preservation and destruction. Devi Mother is the centre of the universe. She is seated in the Muladhara Chakra of every human being. It is

She who vitalizes the body through Susamna. It is She again who strengthens and sparkles the universe from Mount Meru.

In Shakti Philosophy, Siva is the Supreme Brahman. He is all pervading and, in this sense, He is impersonal unmoving and inactive in actual dispensation. But Shakti, on the other hand, remaining in the centre of the all-pervading Brahman, causes the cosmic creation. She is the symbol of Pakasa Shakti. She is the latent force in the creation of the universe. All that we see in the cosmic creation are the divine manifestations of the Divine Mother. Shakti is Chindswarupini. She is pure, blissful consciousness. Brahma, Vishnu and Maheswar do their functions in obedience to the directions of Shakti. Brahman and Shakti are one. In this esoteric sense, Siva and Shakti are also one. Siva is 'Nirguna' by nature. He becomes 'Saguna', by coming in contact with Shakti.

Let us also know one thing here that Maya and Prakriti are one and Maya is within the womb of Shakti. All Jivas, in this sense, are within Maya. Maya is not only potential in creation; Maya is also potential in the state of dissolution. The supreme Shakti is all-in-all in this phenomenal universe. She is the primal power in the cosmic creation. There is no place in this universe where the influence of Supreme Shakti is not actually existent. The Supreme Shakti as the Divine Mother is mainly worshipped in three esoteric forms namely, Mahakali, Mahalaxmi and Mahasaraswati. All the three forms are related to one Divine Mother. All the three forms are imbued with the ideals of love, care and effusion like glorifying conceptions of a natural mother.

Broadly speaking, we have in the conception of this Divine Mother the two fold aspects of Her divine attributes, known as cosmic delusion and cosmic deliverance. She binds down all human beings to this mysterious chain and rolls them on in Her playful grace in the wheel of birth and death in Her cosmic delusion form. These two aspects are also known as Avidya Maya and Vidya Maya. We tend to remain under the influence of Avidya Maya when we are opposed to the Supreme wisdom of the cosmic creation. Devi Mother is identified as Prakriti in Her Avidya Maya form. When Jiva comes under the influence of Avidya Maya, he thinks that he is the doer of everything in this world. He is also the enjoyer. He thus identifies himself with everything that happens in and around his body under the influence of Avidya Maya. Here, the individual self is again deluded to allude everything good of his life to his own efforts and everything bad of his life to a state of disowning of the divine grace. The Divine Mother appears in Her Vidya Maya form, when the Chit-Shakti is awakened and human beings, radiantly prod on towards spiritual enlightment in the midst of all obstacles on the way.

There is a beautiful story in the Kenopanishad in this regard. The story runs like this. Once the gods became puffed up with their victory over Asuras. They thought within themselves that the victory over Asuras entirely redounded to their own efforts. It redounded to their velour and might. Observing this, the Lord thought that this was not good on the part of gods to think in that way. Afterall gods should be the ideals of divine qualities in their behaviour. They should not display their puffed up ego. So they should be taught a lesson and be toed down to the proper path. So thinking, He took the help of the Divine Mother and exerted Maya on the gods. Let us know one thing here that even gods are not free of Maya. The Lord appeared in the form of a Yakshya, a huge form with His Supramental power the beginning and end of which were not visible to gods. The Devas wanted to trace out the identity of this huge form. At first, they sent Agni as their messenger. Agni came to Yakshya

for the purpose of identifying the form of the latter. He couldn't conceive of the form of Yaksha. Yaksha asked Agni as to who he was. Agni replied that he was the god of fire and he had the power to burn the whole universe to ashes in no time. Yaksha placed before him a dry blade of grass and asked him to burn the same. Agni was not able to burn it. He felt ashamed and left the place. The gods next sent Vayu who came to Yaksha in time. The Lord, as He had asked Agni, enquired of Vayu as to who he was. Vayu said that he was the god of wind and he had power to blow away everything in a minute. The Yaksha placed before him a blade of grass and asked him to blow that away. Vayu-tried but nothing happened. In shame, he also left the place. Last of all, Indra came himself. Indra is the head of all Devas. When Indra reached the place where Yaksha was, Yaksha had vanished. Then, the Divine Mother Uma appeared. She revealed to Indra and all Devas the actual identity of Yaksha. Then, She candidly clarified that it was because of the power of the Divine Mother that the Devas had conquered Asuras. The Devas, shorn of Shakti's power, would have failed in their mission. It is because of the prowess of the Divine Mother, that the Devas were so powerful. The Divine Mother was the source of all strength. She was the Teacher of Jnana. She imparted wisdom to both Gods and human beings. Uma explained Her supremacy in the above lines and awakened the Chit Shakti among gods. They became conscious of their position.

In her Vidya Maya form, Devi Mother leads the soul on the path of spiritual sadhana till the soul reaches the final goal of God realization. In this glorifying service, She is said to be playing the role of Divine Saviour. With the knife She holds, She cuts the bondage of life from the strings of Maya and leads the soul to the goal of God-realisation.

There is a beautiful story in "Durga Saptasati", a scripture on the worship of Devi Mother. Devotees of Sakta Cult read this scripture during Navaratri Puja during the month of Aswina which generally falls in October-November every year. The story goes like this.

A king of Surya Vansya, Suratha by name was dethroned from his kingdom overwhelmed by his enemies. To save his life, he fled to forest. He lived there in desertion. But all the time, his mind ran back to his kingdom. He could not know the reason. This was probably due to his material attachment. However moving helter and skelter, one day he came to the hermitage of Rishi Medha. The hermitage was full of beauty. The king stayed there in search of peace.

While he was in the hermitage, he came across a fellow ashramite named Samadhi belonging to the merchant community. He too had suffered a similar setback in his life and at last come to the hermitage of Rishi Medha in search of peace like king Suratha. Both established friendship with each other over the period of time and lived together in the hermitage.

One day, they together went to Rishi Medha and told him about their common problem. They wanted to know from the saint as to why their minds were still wandering to their respective old places although they were never happy there at any point of time.

The Rishi said that the mind of every man is vulnerable to the shabby influence of mysterious delusion. This is known as 'Maya'. Ordinarily no body can have escape from the enigmatic permeation of 'Maya'. One can be free from this by constantly remembering God in the form of Divine Mother. This requires incessant Sadhanas and worshipping of the Divine Shakti in any of Her forms. The two persons started worshipping Devi Mata in Her Vidya Maya form and attained Mokshya in life.

Now we may come to the ritualistic worship of Devi Mother in the form of Kali Mata in the divine dispensation. We worship Kali Mata for complete three days during Navaratri Puja in the month of Aswin. In West Bengal and many other parts of Eastern India, She is worshipped in pomp and ceremony on the occasion of Deepavali. Kali Mata is generally described in a terrible form. She is conceived as the very first of conception of the Divine Mother in the Shakti Cult of Sanatana Dharma. We generally think that Kali worshippers are Tamasik by nature. Kali is described in the scriptures as a dreaded deity. She is conceived in a woman form with a dark body and a lolling red tongue with a garland of skulls. She is dressed in skirt made of severed human hands with a sword dropping blood. This is obviously a terrible form. An orthodox Hindu family in Orissa for this reason generally fears to keep the photo of such a divine figure in a dreaded form. It is a natural mistake which requires to be corrected at the level of the devotees of Shakti Mata. In graspable analogy, Kali Mata is after all our Divine Mother. She is the destroyer of evil and restorier of bliss. This is the reason why She is portrayed in a terrible form. Devi Mata is also the protector of Sadhus and restorer of religion. She is compassionate, human, kind-hearted and all-merciful in Her divine dispensation. Kali Mata stands for a glorified divine entity. She is always intent upon a divine purpose. In the usual graspable analogy, destruction is a part of the constructive process in life. Kali, in Her destructive form, Swami Chidananda says, is always an avenger of sin and un-truthfulness on earth. As the destroyer of un-rightiousness and wickedness, She has always a pious commitment to restore a divine order in the society. Kali Mata in Her spiritual dispensation has a noble purpose to establish the glory of human humanity in everybody's life. She destroys ignorance to bestow knowledge. She destroys darkness so that we may feel glorified to march ahead on the path of Spiritual Sadhana to attain god-realisation which is our goal in life. She destroys sorrow, misery, and all earthly travails to restore bliss in our social life. Thus She is the destroyer of all terrible things and a benign bestower of blessedness and beatitude in life. Destruction upon the spiritual level ultimately comes to express itself as a blessing-in-disguise a positive transcendence where positive constructions are undertaken by a series of destructions. Destruction that is a process of transcending, is a desideration. It is always to be welcomed in life. Unless we have destruction, we can not have progress in life. The All-Compassionate Kali is engaged in this divine task. In this form, She appears as a tangible, helpful and esoteric force on the path of Yoga and Sadhana.

A question arises here, when the Divine Mother is all-compassionate, how can She approve of slaughter of animals on Her divine alter ? Why do aspirants stoop to this lower form of worship for attainment of divine bliss in life?

Swami Chidananda Saraswati says that it is the inclination of a great many worshippers of the Devi Mata to accomplish the grace of the Divine Mother in buttressing the cause of slaughter as a sacred act in the religious order of Shakti Cult. Swamiji Maharaj says that, according to the theory of re-incarnation, a man to come to the human-being stage in the life-process has to pass through myriad births inheriting the lower traits of every past phase of life. Incidentally, therefore, in the human-being stage, he has not only the quality of wisdom and discrimination; he is also endowed with lower traits and characteristics which belong to his sub-human plane.

Therefore, we find in him such qualities as can be attributed to particular types of animals like the cunningness of a fox, the cruelty of a tiger, the venomous qualities of a scorpion, the lethargy

of lower species of animals, the gluttony of a pig and all other lower qualities which are not to be classified as human. Is not it then correct to classify man in the first instance as a brute and then as a human form endowed with the superior qualities of knowledge and discrimination ? In this sense, a human being is endowed with brutal qualities on the one hand and divine qualities on the other. In the fitness of such a situation, he is sometimes swayed by brutal qualities on the one hand and sometimes by the divine qualities on the other in the actual dispensation of his behaviour.

Swami Chidananda says that the Sadhaka's primary task is to first eradicate the brutal qualities to overhaul human nature in general. It is precisely this study of man that has led to the conception of animal sacrifice which later on has become degenerated into outward practice of sacrificing animals for divine bliss in life.

However, animal sacrifice is not the right answer to the sacrifice of animal instincts of man. As is done in Baishnavi mode of worship, animals to be sacrificed are made out of black gram paste. These forms are sacrificed on the alter of Devi in the symbolic forms of animals.

By sacrificing these forms before the Devi Mother, the devotees tend to take a vow to sacrifice the brute instincts in them. To this end, the aspirant has to first of all analyse and ascertain the prominent animal aspects of his character which are otherwise known as gross lower Gunas of his nature. Self analysis is a difficult process. This is because in the first place every man by and large is exposed to the basic extrovert tendencies of the human mind for which it tends to go outward very easily. Secondly, by his own ego-sense, he is prevented from finding out and knowing what is defective within. This is known as self-introspection. Gurudev Chidananda Maharaj, therefore says the practice of self-analysis being difficult, the aspirant is to submit himself to his Guru. The Guru will guide the aspirant properly. The Guru will fulfill, to a great extent, the role of Mother Kali in helping the aspirant to destroy the vicious tendencies that are obstructing the aspirant's spiritual life. The aspirant will then understand the esoteric meaning of Kali Puja. In such a situation, Kali Mata will manifest Herself as a divine force in the form of a dynamic will. The aspirant will then begin to fight the evil tendencies within him with great force. This is possible through Tapacharya and Titiksha. In Tapacharya, the aspirant practices spiritual activities like Puja, Archana, Upasana, Japa, Meditation and such other practices which solidly control the mind by annihilating the inner Tamasic Gunas like lust, greed, hatred, anger and so on. By Titiksha, we mean various spiritual acts like giving up of those things which mind best likes. Thus the animal sacrifice is achieved though invocation of Mother Kali by the aforesaid practices. This is the significance and the meaning of worship of Kali in the spiritual life of an aspirant.

Thus, to reach the higher divine consciousness, we have to transcend the human nature with all its wrong conceptions. This process of overcoming is symbolized by human sacrifice or Narabali. In Durga Saptasati, killing of the demons Madhu, Kaithaba represent annihilation of the gross form of human nature of man. Similarly, killing of Mahisasura represents the killing of Raja-Guna aspect. Killing of Shumbha and Nishumbha along with a host of Asuras like Raktabija represent killing of vanity and human egoism. This is the esoteric meaning of invocation of Divine Mother. Glory to the Divine Mother. May Her blessings be upon all of us for long life and prosperity in life.

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Tara Mahavidya - Its Synchronous Alliance with Sankarshan Balabhadra

Padmanabha Mahapatra

The ten incarnations of the *Adi Sakti* or the devine primeval force are known as Dasa Mahavidya. Tara Mahavidya is placed second in the order. The *Daksa-yajna* legend conceived in the Mahabharat is of major importance in regard to the origin of Dasa-Mahavidya. According to the versons of Matshya and Padma Puran, Sati, one of the daughters of *Daksa*, happened to be the spouse of Lord Sadasiva. Once Siva was intentionally not invited to one *Daksa-yajna* arranged by his father-in-law, considering Him as uncivilized and lower in rank to great gods, for which he felt much insulted, being agitated He set Himself out on a spree to decimate the entire creation. On the other hand, in spite of vehement denial of Siva, Sati made up Her mind to attend the *yajna* arranged by Her father. Consequent on final refusal of infuriate Siva, *Adi Sakti*, being annoyed appeared in ten different forms, blocked the paths of Siva leading to all His ten directions. After seeing such powerful *Saktis* around Him, fearful Siva asked them who are you all? Where is my Sati? The unique reply (*daiba-bani*) received from *Bhairabi* was - I am your Sati, the furious images found around you are my ten different incarnations, do not be afraid of them. '*Dasadikhyu mahabhima yu eta dasa-murtyah, sarba mameyib ma Sambho bhayamkaru mahamate.*'

At this juncture Siva had no other way except to permit Sati to go and see the *yajna*. These ten forms of *Adi Sakti* are popularly known as Dasa- Mahavidya.

Kali Tara Maha-vidya Sodashi Bhubaneswari Bhairavi Chinnamasta ch vidya Dhumabati tatha/ Bagala siddhavidya ch Matangi Kamalatmika Eta Dasa-Mahavidyah Siddhavidya Prakirtitah//

(Chamunda Tantra)

Kali was standing in front of Siva, Tara on His forehead, Chinnamasta in His right. Bhubaneswari in His left and Bagala in His back side. Dhumabati, Kamala, Matangi and Shodashi obstructed Siva from his *agneya, nairuta, bayu* and *aishanva* directions respectively. The *Sakti*, who talked with Siva directly, was *Bhairabi*.

The worship of Kali, Tara and Bhubaneswari is prominent in Orissa, but not other Mahavidyas. On the high platform Ratnavedi inside the inner sanctum of Puri Srimandir, the major images seated are Balabhadra, Purusottam Jagannath and mother Subhadra. According to the Tantra Sastras, Srikhetra is a major Shakti Pitha. Sri Balabhadra, Sri Jagannath and Maa Subhadra are seated on Sri Tara Yantra, Kalika Yantra and Bhubaneswari Yantras respectively.

'Ugratara Shulapanih Subhadra Bhubaneswari Niladrau tu Jagannathh sakhyat Dakhinakalika.'//

Even though Tara Mahavidya is placed second in the order of the ten forms of the Adi Sakti, its detailed elaboration is made initially in this article because it has the link with Sri Balabhadra within Srimandir and we pray Balabhadra first before Jagannath and Subhadra, as He happens to be the elder brother.

'Tarayati Anaya Sa' - 'Tara'. Tara is the Sakti who ferrys Her devotees across the worldly ocean. She protects Her devotees from *Daihika* (relating to body), *Daivika* (relating to destiny) and *Bhautika* (relating to worldly affairs), the trio-miseries. She is the most benevolent mother who constantly liberates the distressed souls, wandering in many different Yonis or life forms passing through the cycle of birth and death. She is '*Brahma Sukti Taran Kurtri*', so designated as Tara, She saves the humanity from radical (ugra) dangers, so named as Ugratara. According to Yogini Tantra She is *Girindra Tanaya Girija* - '*Ugraa byagraa Ugratara Girija Girimandanaa, Girindratanayaa Tara Girirajo Paristhitaa*.'

In Tantric literatures we find three manifestations of Tara, such as - Eka Jata, Ugra Tara and Nila Saraswati. She is called Eka Jata because She provides *Kaivalya* or unity with the Absolute. She provides relief from unforeseen severe miseries, '*Ugradd bhayadd trait debann naramscha*', so She is named as Ugra Tara. She is known as Nila Saraswati as She imparts knowledge (*jnana*) to Her devotees. Tara is the presiding Goddess of speech and the Sakti of '*Hiranya Garvu Saura Brahma*' or Sun-incarnet, so She is the successful owner of '*Surya Pralaya*'. She is the Tara in the highest part of the sky who appears to be small in size but protects the humanity out of the Bhaba-sagara. The *Tara-Sadhak* becomes well accomplished in all the branches of literature. Vyasha Muni could work on and complete the eighteen Mahapurans, only due to the grace of Goddess Tara.

The great sage Bashistha tops the list of Her devotees. As per the 'Swatantra Tantra, before proceeding to '*Banabasa*', Sri Ramchandra met with Kulaguru Bashistha to obtain his blessings, in turn Kulaguru baptized and trained him into the Tara cult - '*Moro paschima teere tu chola nakhyo hrudamahann, tatra yajne swayam Tara devi Neela-Saraswati*'. Tara was the most favourite deity of the Buddhist Tantrics; according to them Tara saves the human beings from five *Kleshs*, such as - *Abidya, Asmita, Raga, Dwesh* and *Abhinivesh*.

The aspirants of the Tara cult get success in realizing all the four Purusharths, such as - *Dharma* (obligation), *Artha* (wealth), *Kama* (desires) and *Mokshya* (salvation) without hazardous special effects. Tara is always away from the *Maya* or the *Prapancha* and is also within it, because it is Her own creation. She provides materialistic bliss (*bhoga*) initially and salvation (*mokyha*) at the later stage. Tara is surrounded with eight Yoginis, they are - *Mahakali, Rudrani, Ugra, Bhima, Ghora, Bhramari, Maharatri* and *Bhairabi*.

The iconographic picture of Goddess Tara as prescribed in the 'Nila Tantra' reads as below -

'Pratyalidha padaam ghoraam mundamala bibhushitam, Kharbamlambodaram bhimam byaghracharmam brutam kato / Nabayauban-sampanam padmamudra bibhushitam, Chaturbhuijam lalajiwham mahabhimam barapradam/ Khadga karti samayukta sabyetarbhuja dwayam, Kapalotpalasamyuktam sabyopani yuganitam / Pingomchokrajatam dhayeno labekhyobhah bhusitam, Jwalachita madhyabastham ghoradrastam karalinim/ Swabeshsmara badanam strotalankar bibhusitam, Biswabyapak tyoyantah swetapadma parasthitam'/

She is standing in the *Pratyalidha* pose, She is of short stature with a protruded belly and Her complexion is dark-blue. She has a terrible appearance with tigers skin at Her waist and garland of human-heads at Her neck. She is the prime of Her youth and is adorned with Pancha Mudras. She has in her four hands *Khadga* (sword), *Indivara* (lotus), *Kartrika* (shear) and *Khappara* (human skull). Her tongue is held out and She wears single braid of matted hair on Her head. Three-eyed Tara stands on the corpse lying on the burning funeral pyre and ranges Her feet, which appears to be terrible. She is ever ready to remove the darkness of ignorance and passiveness of Her devotees.

The Ganga Gajpatis of Orissa established one temple of Ugra Tara at Mulajhargarh near Bhusandapur Railway Station in the district of Khurda. Ugra Tara was the presiding and the protecting Goddess of the fort of Mulajhargarh, which was just in the border of Chilika Lake. Even though in course of time this fort of Orissa has been lost to oblivion still then Goddess Ugra Tara, the deity of the fort, worshipped by Brahmin priests under Tara Mantra and offered with cooked vegetarian and non-vegetarian items, preserve Her glory and popularity and still continues as the presiding Goddess of coastal Orissa.

Tara is synonymous with *Omkar*, the five components of *Omkar* are - A, U, M, *Nada* and *Bindoo*. The Mantra propitiating Tara has also five *Bijas* (seed words). Her companion is *Aksobhya*, Sri Sadasiva. The visionary of the Mantra is *Aksobhya Rsi*, the Mantra is metered in *Brihati Chanda*, its presiding deity is Sri Tara Devata, its *Bija* is *Hum* and *Phat*, the remaining alphabates are the *Kilaka*, the *Viniyogah* is linked to the achievements of four *Purusarthas* i.e *Artha, Dharma, Kama* and *Mokhya*. According to another Tantric procedure, '*Hrim*' is the *Bija*, '*Hrum*' is the *Sakti* and '*Strim*' is the *Kilak*. The Puja Paddhati of Sri Balabhadra, followed in Srimandir, Puri at present has much more similarities with the Tantric Puja system under Tara Mahavidya.

It is interesting to know that the Niladri Mahodaya', a treatise on the rituals of Jagannath, equates Balabhadra Sankarshan with Tara, Subhadra with Bhubaneswari and Jagannath as Dakhina Kalika - all three tantric Goddesses under Dasa Mahavidya - *Tara sakhyat Shulapani Subhadra Bhubaneswari / Niladrau Jagannathstu swayamm Dakhinakalika.*// The process of ritual purification upto *Matraka-Nyasa* is common in respect of the Puja system of Balabhadra, Subhadra and Jagannath, but the *Devata-Nyasas* and the system followed thereafter vary according to the deity due for worship. The worshipper of Balabhadra thereafter takes up the *Srikanthadi-Nyasa* with the placement of Siva with Sakti. Its *Pranab* is *Omkar*, the visionary of the *Mantra* is *Dakhinamurti Rsi*, the *Mantra* is metered in *Gayatri Chanda, Arddhanariswar* is the Devata, the *Bija* is *Hrim* and the *Sakti* is *Sam*.

The Dhyana-verses codified to meditate upon the presiding deity of the Srikanthadi-nyasa (Siva and Parvati in their combined form) describe the hermaphrodite form of Siva and underline the basic oneness of the male and female form of the divinity. One such Dhyana-verse of Sri Balabhadra, which has a reference with the Durga-Saptasati, is quoted below.

Bandhuka-kanchananibham ruchirakshyamalam,
Pashankusau ch, baradam nijabahudandaih /
Bibhran-mindu-shakala-aabharanam trinetram,
Ardhambikesh-manisham bapu-rashrayamah //'

This is a peculiar instance of the synchronism of *Sakta-Vaishnab Tatwa* under the Jagannath cult.

The easiest way to achieve the Siddhi on the part of the *Tara-sadha*k, has been interpreted in the '*Tara Kapura Raja Stotra*', (verse-20) which reads as below :

'Tamograsthe chandre yadi japati lokah stabamanum/
Nabamyam ba matardhranidharkanye bitanute //
Tatha surye pruthuibalaya tilakah kabyatatinii /
Payodhih siddhiinam bhabati bhabasnam sarbabiditam //'

If the *Sadhak* chants this Mantra on the date of lunar or solar eclipses, he becomes capable of mastering all the *Siddhis* or the supernatural powers. Whoever completely surrenders before Her with humble motive, She takes care of by sheltering him under Her supreme grace and mitigates all his sorrows and sufferings.

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Goddess Stambhesvari in Orissan Inscription

Bharati Pal

Goddess Stambhesvari or Khambesvari is one of the important ancient female deity worshipped in Orissa. The earliest epigraphic evidence regarding Stambhesvari, is known from the Teresinga copper plate[1] grants of Maharaja Tushitikara. He ruled as an independent king over the Kalahandi region during 5th-6th Century A.D. The character describes that he was a devout worshipper at the feet of Goddess Stambhesvari (Stambhesvari Padabhakta). The Goddess Stambhesvari was the Ishtadevi of Tushtikara. The name of that Goddess is found in many other copper plate grants of the latter period issued by the Sulkis, Tungas, Bhanjas etc. of Orissa who ruled between 8th to 11th Century A.D. Goddess Stambhesvari was worshipped as a Kuladevi or tutelary deity of the Sulki family. It is written in the grants of Ranastambha "Asyakula Devata Bhagavati Stambhesvari Bhattarika". The Hindol plate[2] of Kulastambha also refers the grant having been made the "Kuladevata Stambhesvari Bhattarika". It is interesting that the grant is said to have been made with the king's family-deity, the Goddess Stambhesvari Bhattarika, as the pramana. The word pramana is here apparently cased in the sense of Saksini (witness) which actually occurs in the same context in some records of the family, it describes the gift as having been witnessed by the 'Kuladevata' Stambhesvari who is worshipped by the Gods, demons, learned men as ascetics as narrates in the inscription 'danam = idam - asmad - adi - kula - devatam - bhagavatim - sur - asura - vidvan - muni - manuja - vanditaa - srimat - stambhesvari - bhattarikam - pramani krinitya pratipaditam = as mai

Bhanja rulers of Khinjalimanetala were also worshippers of the Goddess. King Ranabhanja of this dynasty in his Orissa Museum plates[3] and Sonepur plates declares himself as the recipient of the boon of the Goddess Stambhesvari (Stambhesvari-labdha-vara-prensada).

The antiquity of the worship of this deity goes back prior to the region of Tushtikara dynasty and it is still worshipped in the form of pillar. As regards Stambhesvari, the family deity of the Sulkis of Orissa, that the representation of the Goddess was probably made out on a stambha indicating a Sivalinga. Such a Linga with the representation of the Sakti is no doubt found among the sculptural remains of Eastern India.[4] It should, however, be pointed out that, whatever may have been form of the Goddess worshipped by the Sulkis, the deity Stambhesvari is still adorned by the people of different castes of Orissa in some parts of the country under the Prakritic name Khambesvari and in the shape of a pillar or post. Now therefore the word

Stambhesvari seems to indicate merely "the Goddess of the pillar" without any special association with the Sivalinga.

The Dumal people living in Western part of Orissa worship it as tutelary deity and the Kandhas living in the South-eastern border of Sonepur and adjoining area of the former Baud state worship it as tribal deity.[5] While the Kandhas set-up wooden posts in their village to represent goddess Khambesvari, Dumals put up two posts of black wood representing the goddess and worship it in the month of Asvin by spreading the branches of Mahua trees. The wooden pillar worshipped as Gramadevata by the villagers is renewed in every ten years and the ceremony of changing is known as Dasanidhi. The occasion is celebrated by sacrificing animals like goats and pigs.[6]

So the cult of this goddess is an instance of the Hinduization of an autochthonous deity, whose worship is still prevalent in Western Orissa, although she is no longer always represented by a post.

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Hon'ble Chief Minister Shri Naveen Patnaik receiving a cheque of Rs.2,34,001/- from Bajaj Electrical Limited towards Chief Minister's Relief Fund for assistance to the flood victims at Secretariat on 14.11.2008.

Uzir Beg : A Forgotten Bhakti Poet of Orissa

Mohammed Yamin

The Culture of Orissa i.e., Jagannath Culture based on the non-sectarian ideology welcome every religious and non-religious believer to its fold to receive the blessing of Lord Jagannath. Salbeg, though Muslim by birth is the brightest star of the Orissan sky who enlighten the Orissan society by his devotional Bhajanas, Jananas and Chaupadis. In this 21st Century he still being reckoned as the brightest literary figure of Orissa. There are certain other contemporary literary figures who were unfortunately forgotten in our society deserve special attention to relook. One of such Bhakti poet is Uzir Beg. In this paper it is my humble attempt to rekindle on the life and work of Uzir Beg, a forgotten Bhakti poet of Orissa.

Uzir Beg, an acclaimed Bhakti poet had written few devotional Bhajanas in reverence of Lord Krishna, his writing is simple and melodious, which can touch the heart of every human irrespective of their religious beliefs. His anthology on Lord Krishna is very famous in current stressful life which can give solace to the mankind. His great poem Nanda Utsava is an immortal one, based on Lord Krishna Supernatural love, touched the emotion of un-emotive soul. Nanda Utsava or Gopalila is full of Love, emotion and literary etymology centric round Lord Krishna. The performance of Nanda Utsava since long has been maintained the tradition in a locality named Aarasa, here the spectator cannot experience the modern light decoration at a raised platform, rather it has its own uniqueness of old tradition of simple folk festival.

God belong to mankind, to achieve their own narrow goal men divided God. God never differentiates men or the basis of belief rather takes all mankind as his own creation. In this way Lord Ram born in Tretaya Yuga, Lord Krishna in Dwapara Yuga, in course of time in different yugas Buddha, Jesus and Prophet Mohammed were born in order to maintain peace and harmony in this earth. Poet Uzir Beg understood the thinner meaning of these religious preachers. So, he had written his work Nanda Utsava in simple countryside Oriya language to disseminate his view on Lord Krishna to all. He expressed his feeling of supernatural and cosmic love by writing many heart bubbling works like, Sita Banabas, Rama Banabas, Bhakta Sudama and Babru Bahana or Khudrukuni Brata Katha.

Uzir Beg was born in1869 A.D. at Barua Haripur village under the district of Jajpur in a Sunni Muslim Family.[1] Sometime he has been referred as the son of Mughal Father and Brahmin (Hindu) Mother.[2] In course of time, Beg family migrated to the village Badataela of Kanika Principality. His father served as a body guard of

Kanika Raja, here young Uzir experienced the hardship of the common men. He typically compared the King Kansa exploitation during Lord Krishna period with the misery of Kanika. What he experienced the suffering in Kanika, so, he reproduced in his writings. His love and devotion to Lord Krishna, Krishna Gopalila had changed the emotive mind of Uzir Beg.

His famous work Nanda Utsava is a meagre prose dialogue. He himself was a legendary actor and musician. He used melodious music for the scene as it required. Sometime he himself played the role of Nanda in Nanda Utsava. In the same play he used tuneful songs in which, emotion, ridicule, fear, love and anger were fancifully experienced by the spectators.

Uzir Beg was an acclaimed figure in the writings of Bhakti Poems in Orissa. He is also known as the Jaban Kabi. He was a renowned Oriya Bhakti poet and also a silent reformer. It is believed that, it was in 1926 A.D. Nanda Utsava was first performed at Aarasa village with the band of cultural upholder since then this tradition is continued till now at the same village.[3] K.C. Behera,[4] in his book Oriya Sahitya re Islami Prabhaba has also outlined the performance of Nanda Utsava in Aarasa village till now. His devotion for Lord Krishna could be better illustrated in his following Bhajana :

Krushna Pujana Kar, Krushna Bhajan Kar,
Kebal gati mukti dwara;
Bhane Beg Uzir, Mu Murkha durachar
Kebal naam matra saar.

(Worship and recite in praise of Lord Krishna. He can only make you free from this worldly life.)

Thus, Uzir Beg was a distinguished Bhakti poet of Orissa. Though he is forgotten in the literary arena of Orissa but his legendary works are still performed in the villages like, Aali, Baraha, Chandbali, Kanika, Kayama and Rajnagar. Khudurkuni Brata Katha has been published many times. It is illustrious in village folk. Uzir Beg: A forgotten Bhakti poet of Orissa, had his own idiosyncratic in his writings. It needs relook to unfold many more of his ideas through his legendary writings.

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The Tradition of Scroll Paintings with a Special Emphasis on Lord Jagannatha

Asis K. Chakrabarti

Preface : A few words on Folk Art and Painting.

Folk art is an indivisible part of folk culture. The study of folk culture in the subcontinents of India dates back to 19th century. Some eminent personalities or connoisseurs began to study folk culture absolutely to quench their personal interest. In this respect the names of Dinesh Chandra Sen. Reverend Lalbehari De, Ramendrasundar Trivedi, Rabindranath Tagore, Abanindranath Tagore and Gurusaday Dutt should be always mentioned. Of them, Gurusaday Dutt is the foremost pioneer in the field of collection, consequation and deliberation of folk art and culture. As quoted by the famous Bengali historian Nihar Ranjan Roy Gurusaday Dutt had revealed the origin and flow of folk art and culture with the insight of an expert jeweller, who can easily identify a real stone."

Folk art has been defined in various ways and words. A thorough observation of the social, historical. geographical and cultural remaining of Indian subcontinent suggests that folk art is the art form created by the rural people for the rural people, which is centered round different kinds of folk and tribal religious rites, customs and festivals. The creation of folk art needs no grammatical norms set up by any ancient author of folk art and culture. The art form that is created by the spontaneity of a rural artist in the simplest possible way with the help of natural colours and ingredients may be termed as folk art.

Antiquity of Scroll Painting: Mythological Backdrop

Generally speaking, Pattachitra means art form or painting created on paper or on cloth. The literal meaning of the works Pattachitra' or Drawing of a Patta' seems quite absurd and this term might have been added later on, which is why, we find even in Tagore's songs - the words -

Tumi Ki Kebol- i-chobi,
Shudhu *Patte likha*"

i.e. "Are you just a painting
written only on a scroll ?"

The work Chitralekha has been in use since ages. In ancient India, the word 'Chitra' signified hand-drawn pictures and inscriptions or sculpted out images. In that age, to differentiate hand painted pictures from smeared or inscribed pictures, these were called written or "Lekhya" pictures and the practice of drawing was known as Chitralekhan'. In spite of being unaware of the grammatical authenticity of the word Chitralekha (writing of a picture), the Patuas have coined the term 'Pattalekha' (writing of a scroll). The words, 'lekha' suggests a link of the Patuas with the ancient scroll painters.

According to the concept of folk paintings being executed by the folk painter scrolls are written rather than drawn or painted by them. In Sanskrit, 'Patta' means a cloth. According to the history of Indian Art, in ancient ages, pictures were

drawn on cloth, which came to be known as, 'Pattachitra'. The creators of 'Pattachitra' were introduced as the 'Patuas'. On the basis of regional differences, the Patuas are classified as - 'Pattikar', Patkere, 'Pattidar', Mistry and so on.

However, the Patuas claim to have descended as a class belonging to 'Chitrakara', who had taken birth from celestial parents - the celestial artist, Vishwakarma and the celestial dancer. Ghritachi. Now-a-days, art form are not created on cloth, rather all the creations are produced on paper. "Gazi Patta" and "Yama Patta", collected by Gurusaday Dutt were made on cloth. These are now conserved in the Gurusaday Museum of Bratacharigram, Joka, Kolkata.

The Chitrakaras' or the scroll-painters were mentioned in the 10th chapter of Brahmavaivarta Purana, written in about l1th or 12th century A.D. At a certain time, the celestial artist Vishwakarma descended from heaven and took birth in a Brahmin family. Simultaneously, the celestial dancer, Ghritachi took birth as a daughter of a Gopa (milk producer) family'. They got married and gave birth to nine sons - Malakara, Karmakara, Sankhakara, Kundibaka or Tantubayee, Kumbhakara, Kangsakara, Sutradhara, Chitrakara and Swarnakara. According to mythological story, Vishwakarma and Ghritachi were the original parents or ancestors of the Patuas or Chitrakaras. In this regard, they are as honourable as any other artist or artisan of the Hindu society. In reality, however, Patuas are considered to be untouchable and ostracized. There is a myth behind this ostracism. An ancestor of the present day Patuas once draw the portrait of Mahadeva, the Great Lord of Hindu religion without seeking His permission. After drawing the portrait, the artist was naturally, very much annoyed and afraid as to what would happen, if the Lord would get angry with him. Incidentally, Mahadeva was just then coming by. Then the painter hid the paint brush inside his mouth. Mahadeva asked the artist that why had he made the brush unclean by keeping it inside his mouth. The patua replied that he had done it out of fear. Mahadeva got angry and said that the Patua could have thrown it away. On the other hand he had made it unclean. So he had to accept the punishment. Then Mahadeva imprecated that from then on, the patuas would be ostracized from the society. They would neither be Hindus nor Muslims. They would have to perform Muslim rites and work like the Hindus i.e. they would draw pictures and read or sing. As far as mythology is concerned, this is the reason behind the ostracism of the Patuas due to the imprecation of Mahadeva. So the Patuas now go to Mosques like the Muslims and draws the pictures of Hindu deities, sculpt out their images and sing the praises of Hindu deities presented on the scrolls.

The reason of the ostracism of the Patua community has been mentioned in the Brahmavaivarta Purana. Since they had violated the rules of painting directed by the Brahman, the Brahmin society had cursed them. As a consequence of which, they have been outcasted. So, both mythology and folklore suggest that violation of set up norms had led to the ostracism of the Patuas. This fact is further supported by Parashurama's sloka -

"Vyati Kramena Chitranang Sadyashchitra Karashtta
Patito Brahmo shapeno Brahmonanancho kopata"

i.e.. Deviation from the normal art form has led the Patuas to be outcasted by the curse of the Brahmin society. Regarding the ostracism of Patuas, Gurusaday Dutt pointed that the form of Bengal's generalized Hindu religion is quite separate from the Scriptural religion devoted only to Brahma. The eternal, independent imaginative Bengali soul could not conform to a fixed

regulation set up by the scripture while performing religions rites and creating images of deities. Rather, the Bengali Patuas have formed and moulded the images of deities according to their own imagination and expression. As a result Bengal has its own forms of Rama. Sita, Lakshmana, Shiva and Durga. They bear no similarity to their original mythological forms. The generalized form of Bengali Radha-Krishna does not conform to their corresponding mythological form. Bengali Patua's Rama, Sita are different in appearance and nature from their counterparts mentioned and portrayed by Valmiki or Krittibasa. To reach the mass and to fulfill their heart's desire and imagination, the Patuas were courageous enough to violate the rules set up by the dominating Brahmin society even at the cost of their identity and existence; and have been bold enough to reflect Bengali sentiment and spirit in their songs, on their pattas and in the moulding of images of deities.

Historical Backdrop

So far, we have been dealing with the mythological introspection of Patuas and their creation. Let us now go into historical introspection. The oldest information regarding Patuas dates back to 200 B.C. when Patanjali had mentioned Chitrakara tribe in his writing. We get more detailed information in the Jataka stories of the Buddhist religion and Kalpasutra - the holy book of the Jains. In the 5th century A.D., the great poet Kalidasa had mentioned Patuas in his famous dramas Abhigyanam Shakuntalam' and 'Malabikagnimitram'. In the first part of 7th century A.D. Vanabhatta had mentioned Chitrakara in his Harshacharita - a biography of king Harshavardhana. The story goes like this - once, while returning from the forest, king Harshavardhana sighted a Yamapattika or Yamapatta merchant exhibiting his scrolls to an enthusiastic audience being surrounded by groups of eager boys. The main image on the Patta was that of Pretnatha who was riding a buffalo. Besides this, there were other images also. The Yamapattika song -

"Matapetri sahasrani Putradwear Shatanecha
Yuge Yuge byatitani kasya te kasya ba bhaban".

Apart from this, in the 8th century A.D. drama 'Mudrarakshas' written by Vishakadatta, we find the presence of Yamapattika. In this drama, it was written that the Patuas or Yamapattika merchants had to perform the task of secret emissaries by order shows the arrival of the Patuas at Pataliputra in Chanakya's residence, after they had collected secret information i.e., in this way. Chanakya used to gather information from Yamapattika merchants and collect painting which revealed the presence and location of his enemies.

"In the Uttara Ramacharita" written by Bhavahbuti in the 8th Century A.D., Chitralekha and Chitradarshana i.e. scroll painting and exhibition have got much importance. Patuas and their art forms have also been highlighted in some Middle age literatures, like Parashuramasmriti, Rupa Goswami's 'Vidagdha Madhaba' drama' and Gopal Bhatta's 'Haribhaktibilas' etc.

Through analysis of all these available sources, it is found out that the Patuas, mentioned in Harshacharita and Mudrarakhshasas used to draw the image of Dharmaraja Yama and terrific sights of hell or Yamalaya on their scrolls. These paintings used to be exhibited being accompanied by relevant songs in residential houses for enriching their knowledge about forth-coming days. The mere intention of this mobile exhibition was nothing but to refrain the common people from committing any crime or sin. On the scrolls were shown the ultimate punishment to be given to the sinners on the earth. It is quite surprising that even today the Patuas show Yamapata. Their

mode of exhibition is similar to that mentioned in Harshacharita. The only difference lies in the showing of Yamapata at the end of the scroll of Ramavatar, Krishnaleela. etc. The Yampata is created only in the district of Birbhum. The modern patuas conclude their patta exhibition by showing either the greatness of Lord Jagannatha in Srikshetra or the Yamalaya.

The above introspection reveals that over the ages, the Patuas have been performing a dual role of entertainers and social reformers by kindling the flame of righteousness in the souls of the mass populace.

Identity of Pattachitra : Making and use of colours

Bengali *patta chitra* can be divided into two varieties a) Ekachitra : containing many small chaukas or square pattas with only one continuous story. b) Dighal patta containing numerous paintings depicting an intricately inter woven story, consisting of many parts. Since the Dighal Patta is rolled up, it is also known as Rolled up or Jarano patta. The patuas sing while showing the Dighalpat.

At either end of the Dighal Pat, bamboo sticks are fixed and the scroll is rolled up from the lower stick. The upper stick protrudes out from the top of the first picture. In the districts of Birbhum and Burdwan, the patta is kept on a bamboo stool during exhibition. But in other districts, the Patua holds the upper stick and then gradually opens out the scroll, revealing the pictures serially. Simultaneously, he points at the painting with his right hand, to describe the theme and tell the story. Then he folds the scroll downwards. This process goes on till he ends. The art form of the Patuas is a metamorphosis of the traditional art form of the pre-Buddhist era. Comparative studies show that the originality of the scroll painters has retained the simplicity, the spirit of the liveliness, the humour and vigour of the ancient art form. This art form is a synthesis of ancient art and renovated later as modern art. It is created by the application of a few bold, skilled, emotional line drawings and depends on the use of a very few primary colours. The combination of colours, form and shape is one of its kind. These ancient pattachitras reveal great intrinsic skill and intricate imaginative spirit of the Patuas.

Bengal's pattachitras are quite replete with the wealth of humour, emotion and natural spontaneity. The appearance of human form is absolutely natural, devoid of any article, self created gestures. Even the flora and fauna have been depicted to their fullest details. The depiction of manliness in the masculine figures and feminine beauty has added an extra glamour to these pattachitras. Figurative mode of expression is a uniqueness of pattachitra.

Dighal Pat is quite long, sometimes stretching from 5 to 1 5 feet in length and 1 to 3 feet in breadth. The story continues in a series of boxes, either from the top to bottom, or from side to side. Initially. Pattas were made on cloth or hand-made paper. At present, they are written on mill-made paper. Earlier. the colours were prepared by boiling flowers, creepers, soil, rice, coconut choirs, etc. Then gum extracted from tamarind and wood apple seeds was mixed with the colours. Now, the Patuas collect the gum and artificial colours from the market. As a result the brightness is doomed.

Theme of Pattachitra - continuity

The Patuas have not restricted their theme to the boundaries of epics like Ramayana, Mahabharata or other historical story or folklore, rather, they have diversified into different directions, emphasizing on the mass educative side, to promote public welfare. The Patuas have

expressed viewed life-style of the Bengalis on their scrolls. This has been done to educate the rural populace. The Bengali life-style has been reflected through Krishnaleela of Mahabharata, different stories of Ramayana, the putting on of Durga's white bangle by Shiva, farming, Cattlerearing, etc. To a Patua, Ayodhya of Ramayana, Krishna's Vrindavana, Shiva's Kailasha mountain, every place is located in Bengal. The characters are more human than divine. They appear in Bengali forms. Rama was married according to Bengali customs, Parvati's favourite decorations include shankhahathe white bangle of married Bengali women and vermilion the red powder put on the forehead of a married lady.

The deities, life-style has taken a form, quite analogous to Bengali lifestyle. Thus the Bengali society has been uplifted. They have reflected the Patta as a medium to express many complex matters in a simple way. For instance, virility based on Karmayoga and ancient life-style has been expressed in Ramayana Patta, deep spiritual and philosophical truth has been conveyed via Saktipatta and wavelengths of spiritual loves vibrated through Krishnaleela. All these complex and deep matters have got a lucid and modest rhythm in the skilful hands of the Patus. They have never ever forgotten the story bondage between religion and sensuous art form. To awaken the ideals of righteousness and truth in the heart of common people, they have reminded us of the ultimate punishment in the court of Yamaraja, where all our earthly sins will be accounted for by Chitragupta, who is considered to be the ledger- keeper of the Yamalaya.

They have always sung the victory of truth and defeat of sin, thus kindling the flame of truth among the populace. On the other hand, the concept is that a good deed can lead a man to heaven has been emphasized through the scroll - paintings. To support this, the Patuas conclude their pattachitra by the story of a sex-worker Heeramoni. To remove any kind of confusion among the common people; they end their pattas with stories of deities like Balarama, Subhadra and Jagannatha in the background of Srikshetra.

Even today the Patuas are playing a great role in creating awareness in the society by pointing at the evil sides of many social rites and customs, political abscess, etc. keeping pace with the progress of mankind, the Patuas are here to besiege social decadence and upgrade the undeniable role of traditional values in forming and shaping a healthy, successful society. So, many contemporary events are now chosen as the theme of Pattas like - freedom movement, steamer wreck at Kakdwip, brutal murder of a taxi driver by a female, the everlasting quarrel among daughters and mothers-in-law, the advent of Kalikal etc. On the other hand, as a part of social reformation, they have created Vidyasagar Pat with an intention to spread literacy; a protest has been heard through their creation against social ostracism. In the rural field, pattas are creating mass awareness by focusing on issues like family planning, evils of dowry-system, etc. Herein, lies the liability of the Patuas to the society. They have documented the exploitation of poor Indians by the British and the freedom movement in the Khudiram Pat and Saheb Pat. Today, to reach out to the mass, they are creating 'Banyar Pat' which shows devastating flood and then the necessity of relief supply, so that the Government and common people can join hands to help the flood - stricken people.

Earlier, the Patuas were almost unable to read and write, but now they have become enlightened by the flame of knowledge. So, they have entered the international arena, breaking all the barriers of a regional limitation. They have depicted the role of disarmament, the historical event of French Revolution through their pattas,

thus symbolizing the victory of truthful mankind against injustice.

Emphasis on Lord Jagannatha

According to Dr. Manorama Biswal Mohapatra, Sri Jagannath is the terminal embodiment of the concept of a unitary confluence of all religions. He is also the melting pot and centrifugal meeting, point of Aryan and non-Aryan civilizations. Lord Jagannath is the saviour of the downtrodden, oppressed and hapless people, assuming roles and enacting miracles. He is the depository source of the toil, and work and endeavour, inspiration, reverence, faith, piety and progress. For these very reasons, the Jagannath consciousness has become ubiquitous, radiating near and far. He is the symbol of universal brotherhood. His principal preamble is, "humanity on earth is but one family". It is precisely for the very reason that various sects and religions such as Vaishnab. Shaiva, Shakta, Boudha and Jam traditions have transcended barriers to mingle and blend immaculately in Lord Jagannath. Lord Jagannath also encompasses the animistic tribal religions. Before Him, starting from the tribals; others like the Brahmin, untouchables/Chandals, Sudras or even the Muslims - all have become His children traversing on a single path. Similarly Sarala Das in "Mahabharat" has conceived Jagannath as the incarnation of Buddha. In Tirtha Chudamani of Mahabharat it is mentioned that in Purusottam Kshetra: Jagannath, Balabhadra and Subhadra reside amongst 40 lakh 32 thousand Gods and Goddesses. Indradyumna had received the Primordial sacred log [Daru Brahma] from Jara Sabara and had entrusted the task of carving out the idol to an old carpenter-artisan. The three incompletely chiseled sacred log idols could not reach the final finishing stage since the vows made by Indradyumna was obliquely breached as a fait accompli legend finds a place in 'Mahabharat' or Sarala Das who has unconditionally accepted Jagannath as Buddha.

The story of Lord Jagannatha has been depicted in Pattachitra by two different ways. In one way, the Patua painted the story of Lord Jagannatha, depicting several panels with colourful presentation of different episodes related with invocation of His Holiness's life, preaching for best deal of human livings and arising of human moralities through His blessings. In another way, He shows His super-eternal power for rescuing human beings from misfortune in life, if they pertain to follow His preaching to sustain in life without hazards just after the panel depicts Hell scenes in bottom part of the scrolls where He has been portrayed as Jagannatha Trinity - meaning one who has faith in Lord Jagannatha, could easily passe the hazards raised out of sin committed by he or she with or without conscious.

New Vaisnavite Movement launched by Lord Chaitanya for harmony

The good teaching and morals of Lord Jagannatha had been highly preached by Shri Chaitanya Deva not only in Bengal but also in several parts of our country with the aim of establishing a transconfederation of harmony among the people irrespective of castes and creed for a better world of living with Prema or Love and Ahimsa or non-violence paved the way of universal fraternity through Harinama Samkirtana - the eternal tune which makes the satisfaction of Lord Jagannatha as a means of worship through devotional rhymes.

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Globalization of Indian Handicrafts: A Human Development Approach

Pradeep Kumar Jena

Introduction:

It is interesting to know how globalization has influenced our day to day life - if I will be more specific - the quality of life. There are contradictory views on this issue. While the cohorts of globalization theory view globalization as improving economic growth and quality of life indicators, the critics view globalization as accentuating inequalities, promoting poverty, and degrading the overall quality of human life. Running through this contentious debate, my paper examines how economic and cultural globalizations have influenced the overall quality of life, or in the language of developmental economists, how globalization has influenced the indicators that constitute 'human development'. However, my focus here is on the handicrafts sector of India and those millions of rural artists who have sustained this invaluable tradition/identity of this vast nation since ages.

Human development as it is widely believed is a process of enlarging the choices of the people. It can be achieved by expanding human capabilities. Without education (knowledge), good health and means to maintain a good standard of life, the humanity can't think of those choices and can't think of development. Simply speaking, without these basic capabilities human being faces inaccessibility to and unavailability of those resources that constitute human development. As defined by UNDP, "human development is a process of enlarging people's choices- the most critical ones are to lead a long and healthy life, to be educated and to enjoy a decent standard of living. Additional choices include political freedom, guaranteed human right and self respect."

Globalization of Crafts:

As India opens up her doors to the multinationals during the post- liberalization era, it is not only the economies that often meet in the global market sphere, but also the people and cultures. Talking about Indian Handicrafts, its export has reached at a commendable height. Indian economy experiences the existence of both traditional handicrafts and modern mechanised production. However, there is no universally accepted definition of the term in India. As the Task Force on Handicrafts definition (1989) puts it, 'Handicrafts are items made by hand, often with the use of simple tools, and are generally artistic and / or traditional in nature. They include objects of utility and objects of decoration'.

Since its advent in 1991, India has experienced both positive and negative impacts of globalization process. But one of the sectors benefited out of it, is the Handicraft industry. The

case of the handicrafts sector can be discussed here taking its export and employment potential. The growing opportunity for handicrafts in global market is observed when the Indian handicrafts export (including the carpets and other floor coverings) crossed Rs 1,220/ crores in 1990-91 from merely 10 crores in the mid fifties. Again it increased to Rs. 7157.64 Crores in 1998-99 and Rs 9270.50 Crores in 2000-01. It had reached at the peak of Rs. 17276.71 Crores in 2005-06. Table-1 shows the export of Indian handicrafts of several years.

Table-1

Export of Indian handicrafts excluding carpets and other floor coverings. (1986-87 to 2005-06)

(Rs in Crore)

Year	Growth in Exports
1986-87	387
1987-88	415
1988-89	551
1989-90	589
1990-91	713
1991-92	1065
1992-93	1412
1993-94	1970
1994-95	2636
1995-96	3020
1996-97	3569
1997-98	4353
1998-99	5058
1999-00	5923
2000-01	6955
2001-02	6770
2002-03	8343
2003-04	10465
2004-05	13033
2005-06	14527

(Source: Annual Reports of Various Years, Ministry of Textiles, and Export Promotion Council for Handicrafts, Govt. of India, New Delhi.)

The Indian Handicraft Export Council has estimated that export of handicraft goods will touch Rs 32,700 crore by year 2010. Out of the total handicrafts exports, USA has been the single biggest destination having 31.35% of all Indian handicrafts exports followed by UK (11.15%) and Germany (9.98%). A detailed description of major destinations of Indian handicrafts is given in table-2.

Table-2

Major Country-wise Exports of Handicrafts and Handknotted Carpets from India (2002-03 to 2004-05)

(Rs. in Crores)

Country	2002-03		2003-04		2004-05	
	Handicrafts	Carpets	Handicrafts	Carpets	Handicrafts	Carpets
Australia	128.48	24.50	158.84	21.85	200.16	21.90
Canada	272.06	37.34	327.76	33.35	392.70	33.95
France	384.95	58.96	482.59	40.44	539.65	41.05
Germany	917.79	642.97	968.43	508.41	1384.82	463.86
Italy	288.97	29.18	356.48	20.99	425.34	21.50

Japan	278.64	50.92	331.21	40.31	381.48	40.61
Netherlands	218.82	24.58	291.10	15.85	369.30	16.21
Saudi Arabia	193.87	25.00	241.31	26.50	290.51	-
Switzerland	136.38	37.00	150.94	22.20	198.35	22.80
U.S.A.	2630.14	1203.11	3200.67	1218.01	3556.92	1177.41
U.K.	938.65	127.23	1130.67	93.17	1495.88	90.04
Other Countries	1954.66	329.61	2825.71	258.96	3497.59	293.87
Total	**8343.41**	**2590.26**	**10465.14**	**2300.04**	**13032.70**	**2223.20**
Grand Total	**10933.67**		**12765.18**		**15255.90**	

(***Source:*** Lok Sabha Unstarred Question No. 6208, dated 06.05.2005. Also sited in www.indiastat.com.)

Another important aspect of handicrafts sector is its employment potential. The Annual Report of various years of the Ministry of Textiles, Government of India suggests that the employment in this sector in 1997-98 was 52.92 lakhs which became 58.41 lakhs in 2001-02 and 60.16 lakhs in 2002-03. In 2005-06, 65.72 lakhs people were employed in this sector. Based on the National Council for Applied Economic Research (NCAER) survey of 1995-96, of the total workforce engaged in handicrafts, 47.42% are women of which 37.11% are coming under the backward communities like SCs and STs. Indian handicrafts sector forms the second largest employment sector -second only to agriculture.

The skilled hand of the Indian craftsmen is its most important and invaluable asset. To quote D. N. Saraf, the workmanship of the Indian craftsmen is so exquisite that throughout the 18th and 19th centuries India was known to other countries on the trade route more by her crafts than by her art, religion and philosophy.'

The Challenges:

But despite the prospect for high export and employment generation in this sector, the real concern for many of us is that, can the 'local' really meet with the 'global' by truly sustaining its localness? Although Indian handicrafts have been benefited enormously many of its forms have been facing extinction in the globalized/liberalized market economy. The state of condition of the rural artisans is critical and they have been mere spectators of the developmental process. Although the products they make are becoming global, the grave question raised is how global really these artists are. If we study their socio-economic status, reports suggest that households headed by artisans in general have much lower net wealth and almost all (90%) are landless as against 36% for households headed by others. Another statistic shows that the average income derived by the craftsperson is Rs. 2,000/ per month for an average family of five members. Most of them live in abject poverty without the prospect of having a better future. Even the wages they get is much lower than the earnings of many others in agriculture. With this little resource to spare, the artisan communities barely have anything to enlarge their choices and expand their capabilities. This leads them to a situation where their human development almost becomes impossible.

The very notion of Human Development Index (HDI) is that progress and development is no longer to be measured just in terms of GDP or per capita income but also in terms of human well-being which includes a number of factors like cultural identity, a sense of security, of both one's personal safety as well as safety of one's culture and one's place in this world. In that sense, Bhutan has very high indicators of human happiness. This is due to Bhutan's flourishing craft activities, linking craft to Bhutan sense of identity. It is the traditional skill (local knowledge) of the artists which was a major basis of their identity and in post-liberalization India that identity is either getting vanished or getting diluted and the skill/ local knowledge is very much influenced by the market forces as will be evident in following sections. The same is with the issue of social security as well. There is in fact not a single provision for social security scheme for the rural artisans and their situation worsens when they become old. Let me here discuss briefly about the challenges that the craft sector faces.

Globalization of crafts : The biggest problem that has been observed now in this sector is the hybridity in craft forms. For instance, the traditional appliqué products of Pipili, Orissa like Chhati (large umbrella), Batua (small bag to carry betel leaf), Bana (flag) etc are fast disappearing from the appliqué market and instead wall hangs, garden umbrellas, lamp sheds, cushion covers and letter bags, office files are now prepared as they are very much in demand by the tourists.

The Chandua makers attribute two reasons for such change in the appliqué work- changing taste of the customers and commercialization of the products. Customers want the products to be cheaper and attractive. Artisans go for more profit, at times ignoring the quality.' The changes that accommodate the local art of Chandua making with that of the demands of the foreign tourists and global consumers make the product a unique and different one; in many ways different from the traditional Chandua craft therefore producing a 'global' product.

Threat to Originality/Identity : As has been said above the artists are bringing in changes in different artifacts to meet with the demands of the people. The problem is not with 'Globalization' of the products, or with its change or creativity rather with the threat to originality of craft forms- threat to its own identity. In Orissa for example, in the appliqué sector, as said above it has been observed that competition amongst the artisans, use of low quality inputs and use of readymade and machine made items have often brought down the standard and quality of the work. Some new designs in the market that may be liked by the tourists initiate change in the appliqué works.

Disappearing patron-client ties : Unlike the earlier period, during the present liberalized market system the artisans have lost their holds over the old patron-client business network and jajmani relationship leading them to increasingly depend on the middle men and trader entrepreneurs who drag a major part of the profit which should have gone to the artists. A report suggests that, there are over 25 lakh crafts persons in India, based mostly in the villages who are not used to interaction with buyers and don't have the necessary skills to safeguard their own interests. A study by Manuela Ciotti, on the 'Chamar' weaving community of Manupur in Varanasi, of Uttar Pradesh state of India shows that the actual weavers don't deal with the final customers. The weavers used to consign their products - Saris, to merchants and wholesalers, who then proceed to have the Saris polished and ready for marketing.

Changing Occupation : As most of the artisan communities have scarce resource and somehow manage their bread and butter, a large section of them remain illiterate. Poverty makes them become more vulnerable. As a result most of the artists are now a days choosing to shift to other professions rather than to stick into their hereditary occupation. A study by Soma Basu suggests that the weavers of Pattamadai mats of Tamil Nadu in general and women artists in particular are increasingly shifting to the profession like Beedi rolling, which is faster and easier and which earns higher returns. A UN report suggests that over the past three-four decades in India the number of artisans has declined by at least 30% with many joining the ranks of casual labourers and the informal economy. This is a clear threat to the skill/local knowledge of the artists.

Popularization of finished goods: It has been observed that many quotidian crafts are replaced by cheap machine made finished items these days. Now-a-days in Orissa various small scale industries have been facing enormous problems and have failed to compete with the Chinese companies who have intruded into the Orissan market with their low cost finished goods. Various factories in China as said by T. J. Scrase, now mass produce and market 'sari' cloth, based on Indian designs, therefore making a 'virtual artisan' where the craft itself survives in a hybrid form that may or may not be produced by the original workers.

Disappearing home market : In the globalized/ liberalized market, the traditional crafts need to be beautiful and cost effective and maintain quality to face competition. Unfortunately the home consumers are under the influence of liberal imports of cheap mill-made products and no longer use the handmade items. Since Handicrafts come under the state list, each state has set up its own handicrafts policy. The Central government through various developmental schemes plays the role by supplementing their efforts. But unfortunately most of the governmental schemes have failed to produce visible results. The states assist those crafts and artisans who have viable market and high export potential. The languishing crafts in turn suffer a lot.

Concluding Remarks:

Following the statistics of the handicrafts exports, it could be traced that during the present day of globalization, the local handicraft products of our country have enough opportunities in the home and global markets. But the precarious condition of the artists needs careful interventions. In my understanding, there is nothing wrong in globalization but we have to rethink the way we practice it. To quote Joseph Stiglitz "globalization today is not working. It is not working for many of the world's poor. It is not working for the much of the environment. It is not working for the stability of the global economy….. The problem however is not with globalization, but how it has been managed' . So we can't deny globalization, it has become a reality. However the monopoly of the developed nations affecting the poor and marginal should be curtailed.

On the other hand talking about the landscape of the Indian Handicrafts, it is the time for both financial and skill based support in the form of loan/assistance and training respectively, from the government. The traditional skill of the artists has been the main source of their livelihood since it is their only asset through which they can earn their bread. A threat to their skill as well as their identity not only puts serious question to their level of human development but also gives enough space for ruining of Indian culture and civilization.

It can be said that the central government have been taking different measures to make the

handicraft products globally competitive and the condition of the artisans better. But the policies need to be implemented wholeheartedly by the government agencies and more particularly the state governments. As said by S. S. Solanki, to bring the artisan communities into the mainstream of development the government should intervene by giving training, collateral-free loan facilities, artisans credit cards, arranging 'interaction meets' (to provide the artisans information on latest technology and market-related issues) etc. Also the intervention of micro-financial institutions and Self Help Groups (SHGs) could meet the financial paucity of the artists and small artisan entrepreneurs and strengthen their business.

In addition, various co-operatives, voluntary associations also need to put sincere efforts for the better working condition of the artists. For example, DWARAKA (Development of Weavers and Rural Artisans in Kalamkari Art), an organization supports hundreds of Kalamkari artists of Andhra Pradesh by providing loans for the education of their children and providing medical and marriage expenses. Similarly 'Dastakar' an NGO facilitates skilled artisans from different states to sell their products through its various exhibitions.

Since the production base in this sector is much unorganized and by and large traditional tools and techniques are used in the process of production, there is a need to upgrade the skill of the artists and supply quality raw material and adequate financial assistance. At the same time care should be taken for innovation but it should not root out originality/identity nor should it wipe out their skill because without these basic components, real human development of this community is impossible. Besides, the marketing and export of the products need special attention. The craftsmen should also be properly exposed to the market leaving a little room for the intrusion of the middlemen. To make the craft products globally acknowledged and commercially viable, steps should be taken together by the ministry of Information, Commerce and Tourism. Besides the Indian government could make different Memorandums of Understanding (MoU) for export of crafts goods to foreign countries while dealing with trade related agreements.

Care should also be taken to popularize crafts in home markets creating awareness among the home consumers. Handicrafts items should be developed keeping in mind the current fashion and style of the consumers, so that they will easily accept ethnic crafts with modern features. However, attention should be given to maintain originality of the craft technique.

Interestingly, multinational institutions like the World Bank, the ADB, and the UNESCO etc view to the support for handicrafts sector and cultural industries as an investment in the development rather than as expenditure. As evident from the above discussion, handicrafts have ample opportunities for employment generation and country's exports. Therefore, it has occupied a significant place in the economy and society of India. With the onset of globalization there is increasing demand for Indian hand made products in both national and international markets. But careful intervention is needed to prevent hijacking of profits, intrusion of middle men, to promote marketing and to maintain originality/identity of the products therefore ensuring high growth in this sector. This will help the artists enlarging their choices in life and expanding human capabilities, something which could lead to human development.

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Hon'ble Chief Minister Shri Naveen Patnaik laying foundation stone of Administrative Block of Construction Academy at Gopalpur, Balikuda on 12.11.2008. Shri Ananga Udaya Singh Deo, Minister, Works, Housing is also present.

Sri Aurobindo - the Prophet of Indian Nationalism and Renaissance

Siddhartha Dash

Sri Aurobindo was one of the most creative and significant figures in the history of the Indian renaissance and Indian nationalism. Romain Rolland regarded him as the highest synthesis of the genius of the East and the West and the 'Prince among the Indian thinkers'. Dr. Radhakrishnan described Aurobindo as 'the most accomplished of modern Indian thinkers'. Tagore painted him as the 'Messiah of Indian culture and civilisation'. C.R. Das called Aurobindo as the 'poet of patriotism, the prophet of nationalism and the lover of humanity'. Aurobindo was indeed a versatile genius - a great poet, a profound thinker, a notable metaphysican, a great seer and an ardent patriot. His writings represent the crystallization of the new and rising soul of India and have a spiritual message for humanity.

Aurobindo Ghosh was born on 15th August, 1872 at Calcutta. At the age of seven, Aurobindo was sent to England by his father to insulate him against any Indian influence. In England he stayed for fourteen years till 1893 and was educated at Manchester, London and Cambridge. During his stay at Cambridge he joined Indian Majlis - a student's association. He organized a secret society called 'Lotus and Dagger' for the uplift of his motherland. In 1890 Autobindo competed for I.C.S., won position but was disqualified in the riding fest. In 1893 he came back to India and joined Baroda state service as professor of English in Baroda College. In 1906 he joined as principal of National College, Calcutta but resigned the post in 1907 to join the National Freedom Movement. He associated himself with Journals and periodicals like the 'Jugantar', ' the Bande Mataram 'and' the 'Karmayogi' through which he could make stern criticism of the British imperialism by preaching the gospel of militant nationalism. He proved himself one of those radical leaders of the early 20th century who transformed Indian Nationalism into a mighty mass movement and did not confine it to a few arm-chair politicians and amateur freedom fighters. In 1908 he was arrested on the charge of Alipore bomb conspiracy case but was acquitted in 1909 after a long trial. In 1910 he left active politics and stayed in Pondicherry as a Yogi till his death on 5th December, 1950. Some of his important writings are - The Life Divine, Savitri, Essay on the Gita, The Ideal of Human Unity, Defence of Indian Culture etc.

The contribution of Sri Aurobindo to modern Indian political thought may conveniently be summarized under four headings : His concept of spiritual nationalism and divinity of motherland; his exposition of the ideal of complete freedom from foreign rule; his contribution to the theory of boycott and passive resistance and finally his vision of the high role that India was destined to play in world affairs and his ideal of human unity.

The bedrock of political philosophy of Aurobindo was his concept of spiritual nationalism and the divinity of the motherland. Aurobindo provided an element of spiritualism to nationalism.

In 1908 he said in a public meeting in Bombay, "Nationalism is not a mere political programme; Nationalism is a religion that has come from God; Nationalism is a creed which you shall have to live .... If you are going to be nationalist, if you are going to assent to this religion of nationalism, you must do it in the religious spirit. You must remember that you are the instrument of God". He elevated the demand for national freedom to a religious faith so that the masses could be awakened.

Another contribution of Aurobindo was his ideal of complete freedom. Aurobindo was the first Indian political leader to use the word "Independence" instead of "Swaraj'. He strongly believed that without political freedom, no real development is possible in India. Political freedom must precede socio-economic and administrative reforms. As he observed "Political freedom is the life-breath of a nation; to attempt social reform, educational reform, industrial expansion and moral improvement of the race without aiming first and foremost at political freedom is the very height of ignorance and futility".

Aurobindo made a great contribution to the theory of passive resistance and boycott. Autobindo explained the aim of passive resistance as "to make British administration impossible by an organized refusal to do anything which shall help the growth of British trade and commerce resulting in the exploitation of the country". Aurobindo made it clear that the passive resistance may turn to be violent in case of ruthless suppression by the ruler. In this way it differed from Gandhiji's technique of non-violent resistance. Aurobindo realized that his idea of passive resistance would be successful if there was boycott of British in every field. Along with his theory of economic boycott, he put forward his views on national education. Along with his theory of economic boycott, he stressed the necessity of Swadeshi. Alongwith educational boycott, he put forward his views on national education. Alongwith judicial boycott, he emphasized the necessity of setting up national arbitration courts. He also asked for social boycott of those Indians who did not support the cause of non-cooperation with the British.

The final contribution of Aurobindo was his vision of the high role that India was destined to play in world affairs and his ideal of human unity. At a time when British rule in India was firmly and securely established, Aurobindo had the breadth of vision to foresee India as a free nation and her contribution to the world community. He felt that India had a spiritual message which was urgently needed by the people of the world. He was convinced that a free India was to fulfil her true destiny in the international community. He advocated the concept of human unity. He pleaded for independence for India in the wider interest of the humanity. He said "Our ideal of patriotism proceeds on the basis of love and brotherhood and it looks beyond the unity of the nation and envisages the ultimate unity of mankind........... it is a unity of brothers, equal and free men that we seek, not the unity of master and serf, of devourer and devoured".

In the midst of the darkness and distress of today's world, Aurobindo provides a ray of hope to mankind. He envisaged a new man , a new society and a new civilization. To conclude with Dr. S. Radhakrishnan. "Aurobindo was the greatest intellectual of our age and major force for the life of the spirit. India will not forget his services to politics and philosophy and the world will remember with gratitude, his invaluable work in the realm of philosophy and religion".

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Pingalakhi Temple at Denua

Ratnakar Mohapatra

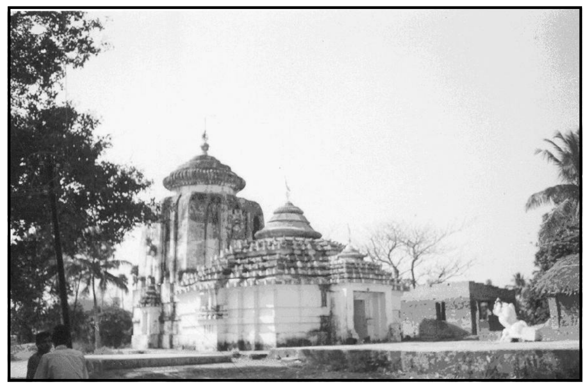
Introduction

The Pingalakhi temple is located on the end of the village Denua, which is situated at the right bank of the river Kushabhadra, at a distance of 3 Km from Nimapara of Puri district. The shrine is very famous in the neighbouring villages on festive occasions. Architectural features of the temple indicate that this temple belongs to the Gajapati period of Orissa History. The temple of Pingalakhi consists of two structures such as the *vimana* and the *jagamohana* and both the structures are heavily plastered with lime mortar. This temple is built in sand stones, which locally called as *Baulamala patharas*. It faces to east. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple of Goddess Pingalakhi.

Art and Architecture of the Temple

Vimana

The *vimana* of the temple is a pancharatha rekha deula and its height is about 40 feet.[1] The structure of the *vimana* is erected on the platform of 1 foot high. The base of the *bada* is square of 15 feet. The bada of the *vimana* is panchanga type i.e. having five fold divisions such as *pabhaga*, tala *jangha, bandhana, upper-jangha* and *baranda*. All the component parts of the *bada* are devoid of decorative ornamentations. The *baranda* of the *bada* consists of eleven unornamented horizontal mouldings. The three sides central niches of the *bada* are housed with *parsvadevata* images of Ganesha, Kartikeya and Devi Parvati.



The bada of the *vimana* is surmounted by the curvilinear superstructure, which displays five *rathas* or *pagas*. The lower part of the *kanika paga* is decorated with an *ama/akasila*. At the base of both *raha* and *anuraha pagas* of the *gandi* are decorated with elongated *khakhara mundis*. The middle portions of all side *raha* pagas of the *gandi* are projected with *jhapa-simhas*. *Dopichha* lions and *Deula Charini* figures are completely absent in their respective places of the *gandi*. Due to heavy plastering, the

detailed sculptural programmes of the *gandi* are not appeared.

The *mastaka* of the *vimana* consists of *beki, amalakasila, khapuri, kalasa, ayudha* (*chakra*) and *dhvaja*.

In the sanctum Goddess Pingalakhi is said to have been under worship. But really no trace of the Goddess is found at present except a well designed *torana* placed at the centre. A crudely finished stone slab, half buried under ground is generally worshipped as the Devi Pingalakhi. On the basis of the local tradition, Prof. T.E. Donaldson says that the slab has replaced the original presiding deity.[2] Inner walls of the sanctum are completely plain.

The sanctum has one doorway towards the *jagamohana*. The doorjambs of the sanctum are devoid of decorative ornamentations. Gaja-Lakshmi image is carved on the centre of the doorway lintel. Both sides of the Gaja-Lakshmi image are decorated with scroll works and flying *apsara* figures. *Navagrahas* are carved on the architrave above the doorway lintel. They are all in *padmasana* posture with usual attributes in hands.

Jagamohana

The *jagamohana* of the temple is a *pidha deula* and its height is about 28 feet from the road level. It is also erected on the same platform. The bada of the *jagamohana* is *panchanga* type like the *bada* of *vimana*. All the elements of the *bada* are completely undecorated. The central niche of the southern side *bada* is fixed with balustraded window, which contains 3 plain balusters. The central niche of the northern side *bada* is closed with stones. The *gavaksha mandanas* or the upper portions of the *gavakshas* of both sides completely remain vacant. There is no sculptural panel in it.

The *gandi* or *sikhara* of the *jagamohana* is a pyramidal superstructure. It consists of two *potalas*; the lower and upper *potalas*, which contain 4 and 3 *pidhas* respectively. Each *pidha* is decorated with *tankus* in all sides. The centre of the eastern side *kanthi* or recess between the two *potalas* is decorated with *mastaka* design. *Dopichha* lions and *Deula Charini* figures are also absent like the *gandi* of the *vimana*.

The mastaka of the *jagamohana* consists of *beki*, *ghanta* (bell-shaped member) above which there is another *beki amalakasila*, *khapuri* and *ayudha* (*chakra*). Here the *kalasa* is missing.

Inner walls of the *jagamohana* are completely plain. A few lines of an inscription in early Oriya scripts are noticed on the left wall of the entrance doorway of the *jagamohana*. As the letters are badly disfigured, it is very difficult to make out the real meaning of the inscription. It consists of only three lines. The doorway of the *jagamohana* is devoid of decorative ornamentations. Two seated female *dvarapalas* are merely installed at the both sides of the doorway.

There is a huge *gaja simha* figure noticed at the centre of the masonry *mandapa*, which erected in front of the *jagamohana*. Local people believe that Goddess Pingalakhi uses it as her vehicle during the night.[3]

Sculptures

The temple of Goddess Pingalakhi is also adorned with some sculptures. They are being mentioned below.

The images of Ganesha, Kartikeya and Parvati are housed in the three side central niches

of the *bada* of *vimana* as the *parsvadevatas* of the main (presiding) deity. The image of Ganesha is the *parsvadevata* of the southern side. He is carved in standing on the decorated pedestal. His four hands display broken tooth, rosary, *kuthara* or hatchet and a pot containing *ladus*. Mouse, the conventional mount of deity is installed on the right of the pedestal. The pedestal of the image is also carved with creeper designs.

The image of Kartikeya is the *parsvadevata* of the western or backside wall. The four handed deity Kartikeya has been installed on the double petalled lotus pedestal. He holds trident, club, rooster cock in three hands and the lower hand feeding the peacock, which is noticed at the right of the pedestal.

Devi Parvati is the *parsvadevata* of the northern side. The four armed devi Parvati has been installed on the pedestal. Her upper two hands display snake and *dvaja* whereas the lower two hands remain empty. Lion, the conventional mount of Devi is carved in the pedestal.

Two Vishnu images are designed in same height and fashion. They (images) are carved standing on lotus pedestal and they are flanked on either side by Sridevi and Bhudevi. Garuda, the conventional mount of deity is carved on their respective pedestals. The figures of devotees are also carved on their respective pedestals. Both these two deities display *sankha, chakra*, *gada* and lotus (*padma*) in their four hands. The backside heads of these two deities are delicately carved with trefoil archs crowned by the *kirtimukha* motifs.

The image of Ganesha is carved in standing posture on the double petalled lotus pedestal with trunk turned to left. He holds broken tooth, rosary, a pot of ladus and goad in his four hands. The *jatamukuta*, *sarpopavita* and decorative ornaments of this deity convey artistic tradition of that period.[4]

Another separate slab is carved with an image of Varahi. Out of the four arms, three are completely broken. The rest hand displays a blood pot or *pana patra*. This image is badly mutilated by nature.

The four-armed image of Goddess Chamunda is carved in standing posture on a pedestal below which a human body is lying. Two of her hands are broken and missing. Other two hands display trident and skull-cup or *pana patra*. She wears a garland of skulls in her body. Her skeletal body, gaping mouth, protruding teeth and flaming hairs inspire awe in the minds of devotees.[5] The backside head of Chamunda is decorated with trefoil *makara* headed arch crowned by the *kirtimukha* motif.

R. P. Mohapatra has referred to that the above sculptures in *jagamohana* artistically and iconographically confirm to a date in the Ganga period when a lot of temple building activities ensued in the area.[6] In this connection Prof. T.E. Donaldson also remarks that out of all the sculptures inside the *jagamohana*, two images can be dated to the last thirteenth or early fourteenth century.[7]

Date of the Temple

Local people say that the temple was constructed during the period of Gajapati Prataparudra Deva, the Suryavamsi ruler of Orissa. Dr. B.K. Ratha has referred to that the Pingalakhi temple was constructed in the 16th century AD.[8] On the basis of the architectural features, the construction period of the temple can be tentatively assigned to the 1st half of the 16th

century AD. But most of the extant sculptures inside the *jagamohana* belong to the Ganga period. The present temple was possibly constructed after the Nilakanthesvara (Siva) temple of that village.

Now the temple is being managed by the Endowment Trust Board under the Government of Orissa.

It is known from the above discussion that the architectural feature of the temple is not so important like other notable temples of Orissa. But still this temple has preserved a good number of ancient images of various deities. This temple is considered by the local people as an important *sakta* shrine of that area.

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Hon'ble Chief Minister Shri Naveen Patnaik presenting Pradyumna Bal Memorial Award to Samsundar Jala at Jaydev Bhawan on 8.11.2008.

Primacy of the Teacher : A New Look on Higher Education

Dr. Pranab Kumar Rana

Introduction :

We have during these (yet to be) sixty years since independence and more particularly forty years since the publication of the Kothari Commission Report (1966) dabbled in debates and discussions. There has been developed a social climate of skepticism and verbosity, killing the roots of productive work on which the progress of the country depends and which Mahatma Gandhi wanted to emphasize. Our expansion which we claim to be our achievement is solely of the academic kind "with consequent expenditure", on the one hand and the danger of unemployment, on the other". In addition, in the name of expansion, we have perpetuated the learning difficulties to transform themselves into academic and social failures. This has become an adverse factor in the spread of education on account of its rigidity, uniformity and lack of relevance and functionality.[1]

The society by and large looks upon the teacher as a path finder, pole star or light-house to carry the torch of learning forward and to alleviate men and women in distress and depression towards higher levels of thought and action in morality and intellects The pride of any locality of country lies in the character and quality of its men and women and not in the least in its material possessions. It is through the process of education that the building up of character is ensured. Nation's character lies in its school or educational institutions. And ultimately the nation's teacher is behind the nation's network of educational institutions. He is the architect whose chalk and talk in the shape of chisel and hammer work out the slow and silent process of making men and women. This is 'man-making' and 'nation-building'.[2]

Educationists, the world over have agreed that the training of the teacher is of utmost importance in any educational endeavour. The Vedas call it a divine exercise and no wonder the teacher was defined "Acharya Devo Bhava" says the Upanishads. From Vedic times, *ashrams* and *gurukulas* have insisted on the primacy of the teacher and the utmost importance of teacher training. The great Indian Universities of Taxila and Nalanda were real centres of knowledge via training.

Desired Reforms

In the 80's the University Grants Commission (UGC) made frantic efforts to introduce quality control in the system, which includes minimum working days, teaching load and examination reforms. The UGC has all along been pressing for these implementation. In 1990, it

came out with a useful document titled "Towards New Education Management" that discussed all most all aspects of higher education management. Why not all the states but a few states have followed the reforms ? The answer is quite simple. These are reforms for tightening our higher education at various stages and require much more work and dedication from our so called 'Gurujis' and educational administrators. It concerns timely admission, conduct of examinations and full declaration of results, vacation, teaching schedule, work load for teachers and so on.[3]

Besides this, the UGC has proposed to hire teaching staff for colleges and Universities on contract basis as it was a regular practice in the West. This short of appointment of teachers on contract basis may be common in the West, but this is not a new concept in India. Shortage of funds has compelled many Colleges and Universities to appoint part-time teachers, who often carry on for years. Moreover adhoc appointments are supposed to be for short periods but often strech for years. Such part time teachers are paid a minimum salary without perks or even job security. In some cases the judiciary has intervened to regularize their service.[4]

Students Evaluate

To produce educated individuals and to evolve new methods of teaching and also to know about the relevance of syllabi and curricula evaluation is a must and this helps us to know the extent to which the goals of evaluation have been realized. So far as the evaluation of the syllabi or curricular for the students, it is good for promoting to the next higher class, but the UGC has urged for renewal of such contractual appointment of teacher if the teacher is popular and shows considerable academic work by the students. These conditions may appear very reasonable after all a bright academic record does not guarantee teaching abilities and in such a scenario the students are the best judge. First of all, to speak of those teachers, who are well in managing favour with the students wing of political parties in order to become popular. Thus, unless the political system is changed, the report card of teachers may well be written in party offices. Secondly many students are just not meritorious enough to be in, institutions of higher education- they are there because they have no other alternative. Is it fair to let such students evaluate the performance of a teacher ?[5]

Possible Remedies

Several factors often stand in the way of much desired reforms. Amongst them are the recurring shortages of teachers. Lack of infrastructural facilities and above all financial crunch. There has been unprecedented expansion of educational institutions, colleges after the adoption of policy of liberalization, globalization and free economy. It is becoming increasingly difficult to arrange regular teacher on permanent basis. To avoid such panic and primary requisites, some universities have recruited teachers on contractual basis without having proper service condition and to insist on a greater work load is quite impossible. It is not easy to have longer teaching days (180 days in an academic year) or 40 hour (per week) teaching learning activity). After knowing all this, when the education administration pressed furtherer the teachers may use young pupils to oppose the reform on one pretext or the other.

When students pay for 12 months and governments award handsome pay scales to teachers why should they not work even for six months a year ?[6]

(A) Loss of Teaching days

India has the distinction of having the maximum number of public holidays in the world. The number of public holidays is as follows : the USA - 20, Japan - 23, Canada - 24, South Korea - 26, U.K. - 30, Germany - 35, France - 36, Brazil - 40, Italy - 42 and India - 43. Besides having more number of holidays of which we have lost of teaching hours in our colleges we also disrupt our educational activities through various other ways such as bandhs, rallies, gheraos, dharanas, elections, celebrations protests etc. Keeping in view the UGC persistently has urged Universities and Colleges to have at least 180 teaching days in an academic year excluding the preparation period and examination days along with 40 hours of work for teachers in a week. It suggests a practical strategy. The Universities should budget their time in regard to work and holidays. For example, admissions should be complied and announced during the vacations. Examination results should also be complied and announced during the vacations to enable admission to take place within shortly after reopening.[7]

(B) Calling for a long Puzzle

One of the great ironies of the teaching profession is that while we teachers inspire generations to become engineers, doctors, lawyers and computer wizards--- we very rarely inspire any of them to become teachers. Of course one of the grim realities that stares us to a great extent that the law esteem society accords to teacher is connected with the money which the teacher make. It is hardly a national secret that salaries in almost every other sector have left teacher's pay packet way behind. This is probably because teaching was always considered a "calling" much like priesthood.

Societal reasons such as this contribute to derogate the profession. But what do we teachers do to enhance our own status in society ? Not much.

* When we resort to teaching the same notes year after year without bothering to upgrade our knowledge;
* When we resort to deliberately slacking in the classroom so as to attract private tuition;
* When we are remiss about checking homework with any degree of vigour;
* When we discourage questioning minds;
* When we are not honest enough to admit that we do not know an answer;
* When we run down fellow teachers in front of students;

In short when we are thoroughly unprofessional and fail to become role models can we blame students for not wanting to trade in our foot steps[8] ?

(C) "No more Dead - end for Humanities"

Post-globalization and the new economy have taken over tailor-made subjects and the creamy layer of the students is going the whole hog for these leaving the old fashioned subjects like History, Political Science and Sociology which do not promise fat salaries or enough job opportunities like in IT and Biotechnology. The general impression going round is that such courses are a part time, obsolete, uncertainty future and loosing its importance. However, many academicians, while admitting the slump, do not feel it is the dead end. They believe Humanities with a little reorientation can jump back as a favourite among students. The tide is turning and there are a good number of careers in humanities catching up. There are some happening subjects in Humanities like MA in Human Resource

Management, Corporate Sociology Equipment Management, BA Corporate, International Relations, Human Resource Development (HRD) in Psychology, Communicative English with Chartered Accountancy, Musicology, Tourism and Travel Management. Journalism, Public Speaking and various utilitarian courses in mass communication. Advertising, Peace Studies Legal Literacy, Editing and Publishing.

This would be landmark transformation as the curriculum would gain flexibility at the autonomous colleges level those who have offered such courses. The onus anyway lies not only with the College Management but the teacher should make designing the course in such a manner the job market should always consider on priority basis.[9]

Conclusion

As the saying goes "where there is will, there is a way". It is not altogether impossible to have longer academic sessions. Vacations in the educational institutions may be adjusted to make room for more days of teacher and learning process and working towards an adequate number of teaching days could be one great step to improve the quality of higher education. In this much needed reform otherwise what is done during one political regime, is thoughtlessly set aside when the other party (opposition) or coalition comes in power.

The historic steps of making education on fundamental right (Art. 21-A) can become a reality if we altogether jointly (planner, Administrator, Teacher, Students) planned and implemented comprehensively as national energizer to set in motion through several direction of making India a competitive world power.

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Soils of Bargarh District

Dr. Antaryami Mishra

Dr. B. B. Mishra

Bargarh district, situated in the western most part of Orissa state, is located within the latitude of 20°43' N to 21°41' N and longitude of 82°39' E to 83°58' E. Extending over an area of 584.000 ha, it occupies 3.75 per cent of state's area. It receives 1527 mm of average annual rainfall. The district has been divided into 2 sub divisions namely Bargarh and Padampur. The district has 12 Blocks which greatly vary in their physiography, soil, climate and vegetation.

Physiography

The two important rivers flowing through this district are Jira and Ong which form the sub-catchments of Mahanadi catchment. The Mahanadi reservoir formed by Hirakud Dam is adjacent to the Blocks of Ambhabona and Attabira whereas the Mahanadi river is adjacent to Bheden Block.

The district is marked into four natural physiographic divisions as follows:

1. North western Barapahar forest

The Barapahar hill range, which literally means a range comprising of twelve hills, running in east-west direction, lies between the Ambhabona plain on the north east and the Hirakud reservoir on the north and east with the Bargarh plain on the south. Attaining a height of 2267' (691 m) at the peak of Debrigarh, which has level ground and good water supply near the summit, the valleys between the hills are quite productive. It is from this division that the important tributaries of river Mahanadi, such as Jira and Jhaun have originated and have enriched the soils of the Bargarh plain.

2. North western Ambhabona Plain

This division has been separated from Bargarh plain by the high hill range of Barapahar on the southeast. In most parts the lands are quite level. Comprised of major part of Ambhabona Block it is bounded on the north and west by Raigarh district of Chhatisgarh. The river Mahanadi flowing on its north eastern boundary drains directly into the Hirakud reservoir.

3. Southern Bargarh plain

Among the natural plain divisions, this is the largest in the district comprising of Bhatli, Bargarh, Bheden, Barpali and Bijepur Blocks, north eastern part of Sohela Block and the entire area of Attabira Block except the limited portion in the north occupied by the Barapahar hill range. The greater portion of this division is an open plain. On the north of this plain runs the Barapahar range of hills while in the south west lies the Ong valley. The plain has a very high percentage of cultivated land of the district and its mild undulating character offers excellent scope for irrigation from Hirakud Dam Project in major part of this plain (Mishra, 1985); though there is a great variation in geomorphological conditions within the command area (Mishra and Nanda, 1984).

4. Western Ong Valley

Located on the extreme south western part of the district, this natural division is bounded by

high hill ranges on the north and south and the intervening plain is drained by the river Ong, the valley of which is quite well suited for agriculture. This Ong valley division comprises of entire area of Paikmal, Jharbandh, Padampur and Gaisilet Blocks besides the northwestern part of Sohela Block. The area is drained by the river Ong which flows through it in a wide semi-circle form west to east and after few kilometers from Gaisilet joins the river Mahanadi. The tributaries of Ong have afforded very good scope for construction of a number of medium irrigation projects which have been quite useful for cropping system of this zone.

Soils :

Most part of the district is based on Archaen rocks, such as gneisses, granites, mica schists and quartzites (Mishra, 1972).The gneisses of Archaen formations mostly comprises of prophyritic granite-gneiss and fine grained biotite gneiss and charnokites, the first one being most prevalent, while among the Cuddapah the prevalent rock types are shales and sandstones; quartzites, limestones, dolerite and quartz veins (Mishra, 1988).

Though all the five factors of soil formation (Jenny, 1941; Buol et al., 1980) are well pronounced, in the genesis of the soils of this district, physiography has greatly influenced the condition of the soil.

Climate of the district is characterized by dry hot summer, monsoon rains and cold winter. May is the hottest month and December the coldest .August is the rainiest month.

The elevation of the district varies from less than 500 feet to as high as 2000 feet. In Gandhamardan Range, running along the northern boundary of Padampur and Paikmal Blocks the hill range rises to 2000-3000 feet and reaches its highest point of 3,234 feet in the peak of Nrushinghanath, one of the picturesque places in the district.

The topography is mostly undulating comprising ridges and valleys. At the ridge crest are the upland and at the upper slopes the bunded and unbunded lands are locally called as 'Att' and 'Mal' respectively which together constitute the high land. The valley bottom lands which constitute the lowlands are called 'Bahal' and the lower valley side lands constituting the medium lands are called 'Berna' (Mishra, 1985).

The climate, vegetation and other biotic factors, parent rock types and topography indicating the different land types have considerably influenced genesis of the soils and consequently great variation in soils in different parts of the district is observed. These belong to the four orders according to the recent system of 'Soil Taxonomy' , such as Alfisols, Entisols, Inceptisols and Vertisols (Mishra and Mohapatra, 1996, Sahu and Mishra, 2005 and Mishra, 2007). However as per the earlier system of classification these can be marked into the following great groups (Mishra, 1972).

1. Red and Black soils

Red and yellow soils in association with black soils are found in Paikmal, Jharbandh, Padampur and Gaisilet Blocks located in the Ong valley. Occurrence of black soils could be attributed to limestone parent material in these areas and such materials transported by Ong river and its tributaries. As the two groups of soils vary at very close distances, these are therefore, grouped together as mixed red and black soils.

2. Laterite and lateritic soils

lateritic soils occur in the Blocks of Ambhabona, Bhatli, Bargarh, Bheden, Barpali, Bijepur, Sohela and Attabira.This is chiefly attributed to comparatively flat and upland favouring greater illuviation of iron and manganese and excessive leaching of bases. This is also reflected in the high soil acidity of the Blocks having these soils. The parent rock of Ambhabona

and Jharbandh Blocks are Shales and Sand stones. High level lateritic cappings are also observed in Gandhamardan hills due to bauxite. The laterite and lateritic soils are very low in cation exchange capacity (CEC), very high in phosphate fixing capacity.

3. Alluvial soils

Alluvial soils are observed in limited areas of the district mostly occurring in levees of river Mahanadi (Nanda and Mishra, 1982) and its tributaries such as Jira and Jhaun. Besides localized areas along the stream terraces also have stratified alluvial material, deposited along the stream banks (Mishra and Nanda, 1984). Such soils are observed more in Bargarh plain because of the low gradient and frequent floods due to shallow depths of streams.

Fertility status of soils of different Blocks of Bargarh district

Around 58 per cent soils of Bargarh district are acidic, 33 per cent are neutral and only 9 per cent are alkaline in reaction. The organic carbon and available nitrogen (N) content is medium; the available phosphorus (P) and potassium (K) content is also medium. On a Block-wise basis, the N and P content of Bargarh Block are medium whereas the available K content is high. The N content of Bhatli Block is low and the P and K content are medium. All the N, P and K content of Sohela Block are medium. The N and P content of Paikmal Block are medium whereas the K content is high. The N content of Jharbandh Block is medium, the P content is low and K content is high. The N content of Padampur Block is high whereas the P and K content are medium. The N content of Barpali Block is medium, the P content is low and K content is medium. All the N, P and K content of Ambhabona Block are medium. The N content of Gaisilet Block is medium, the P content is low and K content is medium. The N content of Bijepur Block is high, the P and K content are medium. All the N, P and K content of Attabira Block are medium. The N and P content of Bheden Block are medium whereas the K content is high.

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The Issue of Ethics

Dr. Mrinal Chatterjee

Ethics attempts to determine what conduct is good or what is bad or what might be approved and what disapproved. It undertakes to furnish a standard for distinguishing between a better character and a worse one. Ethics is a normative study of the principles underlying the desired types of human conduct. Ethics is concerned with the value of an activity or a thing. It is the science of what is morally right.[1]

K.M. Shrivastava has discussed the origin and various nuances of the concept of ethics.[2] The concept of ethics has been approached from several angles. However, the essence of ethics for media, Shrivastava says, can be derived from Mahatma Gandhi, who wrote in his autobiography, "In the very first month of Indian Opinion, I realised that the sole aim of journalism should be service."[3]

In any profession, ethics is an important issue for its growth and social acceptability. More so in case of journalism because journalism as a profession is considered noble. In fact journalism derives its power from the perception that it has strong roots in ethics.

But increasingly its ethical base is eroding. It is neither a recent phenomenon nor an isolated one in remote part of a state, but a global phenomenon.

As B.P.Sanjay writes[4], Gandhi lamented about journalism as a profession and he was disturbed by the practices of at least a few journalists of his time. He pointed out that in India "whoever fails to find a better occupation takes to journalism provided he can scribble." These observations, he stated were based on his reading of certain language journals. He therefore, felt that editors had great responsibility and wanted them to confer in order to impose certain restraints on the profession.

John C. Merrill talks about Four Theories of Media Ethics: monolithic, pluralistic, egocentric and altruistic.[5] Monolithic ethics theory stems from a basic concept of authoritarianism, the idea being there should be one, dominating system of ethics found in a media system. Opposing the Monolithic concept are the ethical pluralists. They see ethics as embracing various theories of right and wrong, all co-existing within a media system. The greater the press freedom a country has, the more pluralistic its ethical system. Egocentric theory is fundamentally an individualist one and contends that, by and large, what is good for the person of basic character is good for all. Here personal character development is more important than specific ethical norms. Altruistic theory on the other hand is generally associated with humanism and imposes a sense of public service and concern. Altruistic ethics emphasizes social pragmatism. Its objective is to change society for the better.

Merrill says each journalist can be placed in these four categories- with considerable overlap, of course.

In case of Oriya journalism, monolithic ethics runs the roost, as Oriya news media is still individual-centric. Editor-proprietor (increasingly the same person) has ultimate control. He/she decides the informal code of conduct that everybody in the concerned organization has to follow. Whether the ethics would be egocentric or altruistic-depends largely on his/her good judgment.

There are certain issues that warrant concern in regard to journalistic ethics:

- o Gratification by the journalists to report/ publish/cover news
- o Public Relation Firms cultivating journalists to publish stories of their interest
- o Advertisement masquerading as news with tacit support of the journalists
- o Journalist resorting to blackmail for financial or other gain and/or gratification

This is not limited to Orissa. In fact, this phenomenon is global now. Mediavigil, a journalists watch group throws light on the situation in USA[6], "It is being argued that maintaining a clear distinction between paid and unpaid media coverage is important. Is it really important ? 50% marketing executives have paid for US editorial content.

If you thought the US media's credibility has been on the decline, you would have had a good reason to believe that. But wait here's more food for your thought - almost 50 per cent of senior marketing executives have reported paying for an editorial or broadcast placement- and almost half of those who haven't said they would."

What is happening in USA is also happening in Indian media, including media in Orissa. The question of ethics arises when the audience is not told that they are fed news that has been paid for.

The Press Council of India (PCI) undertook a comprehensive study[7] of the subject of 'undue favour' between 1985 and 1995. The committee constituted by the Council for this purpose tried to collect information from various sources and found out that the press persons/ newspaper establishments are enjoying the following amenities:

1. Accommodation Government Housing/Flats/ Land
2. Allotment of Shares in Companies.
3. Bus Travel/Rail Travel/Transport
4. Foreign Travel
5. Free Air Tickets
6. Cash Disbursement from Chief Ministers Discretionary Fund
7. Financial Assistance
8. Funds for Media Centre and the like
9. Grants to journalists associations
10. Gift Cheque by advertisement agencies for publication of press notes of their clients.
11. Other gifts
12. Free Parking
13. Guest Hospitality
14. Import of duty free cameras and computers
15. Insurance Premium
16. Jobs to relatives
17. Loans
18. Nomination on Committees
19. PCO/Fax/Phone
20. Pensionary benefits
21. Donation of funds to Press Clubs
22. Prizes
23. Shops
24. Accreditation
25. Government and public authority advertisements
26. Election facilities

27. Meeting expenses for journalists' conventions, seminars, etc.
28. Inviting press parties
29. Publication material (issued) during press conferences
30. Training (Based on a circular by AINEF)

The Committee (of the Council on undue favours to journalists) concluded that free and concessional bus; rail and other transport facilities given to journalists also fell in the category of favours. It observed that free air travel provided by companies, corporations and airlines was an inducement to write favourably about their products and services, and hence, marred independent reporting.

The Committee noted that proprietors of newspapers, instead of journalists and editors, were accompanying the President, Vice-President, Prime Minister and the External Affairs Ministry officials, on their foreign trips. Newspapers, it recommended, should take care to nominate eligible persons for such trips.

The Committee also observed that indiscriminate disbursement of money from the discretionary funds of the Chief Ministers encouraged unfaithfulness to the mission of journalism and promoted corrupt practices.

The Committee came to the conclusion that the following gratis and facilities so far being extended by the government and the authorities, companies and corporations would amount to favours subject to the observations made by the Committee.

1 Accommodation: Government Housing/ Flats/Land: The Committee was of the view that it is the responsibility of the newspaper establishments to provide accommodation to its employees. The Committee noted that the Punjab and Haryana High Court in its judgement has held that journalists are not entitled to government accommodation, as they are not employees of the government. The Court has said that there were no rules, regulations or guidelines governing such allotment with the Chandigarh administration. The Court observed that the existing rules were only meant for government servants and there was no question of bringing the journalists in its ambit. The Committee further noted that the Central Government in its action taken report on the suggestions of the Second Press Commission to the effect that: no further housing facility should be provided to the journalists and the existing allotments of the government accommodation in the National Capital and the States should be charged for at non-subsidised rates and phased out as the present occupants leave- had recorded that no further housing facility would be provided to journalists and in respect of the existing allotments, rent would be charged at non-subsidised rates. This decision was taken nearly a decade ago. However, the allotments continued.

The Committee also noted that the governments were giving prime land to the newspaper owners at nominal price. Some of the newspaper establishments had either rented out the entire premises after retaining a small portion for their own use or had converted the premises into a commercial complex thereby earning huge profits. In some of the cases, it was found that the newspapers with a view to get another allotment at some other place after renting out the entire building, were not even reporting on attacks on their own scribes for the simple reason that they wanted to remain in the good books of the government. Such newspapers were compromising with the fascist forces and the freedom of the press.

2. Allotment of shares in companies: The Committee was of the opinion that if shares were allotted at a special price or were given under

any quota, this would amount to favour. The Press Council of India has already issued guidelines for the financial journalists.

3. Bus travel! Rail travel ! Transport: The Committee was of the opinion that this was favour so for as big and medium newspapers are concerned. The journalists attached to newspapers, which are in profit, have no justification for availing free or concessional bus/rail/air transport facility. However, in case of small newspapers this constituted a facility as the Committee felt that there was justification for extending such facility. The media persons work at the grass root level, and work for small newspapers are paid the bare minimum recommended under the Wage Board Awards. The financial condition of most of the small newspapers is precarious and without such a facility, they would be unable to cover all news, which is necessary to be communicated to their readers. Most of the news of the local level, which appears in these newspapers, were most times picked up by the medium and big newspapers. The reporters of the small newspapers and accredited free-lance journalists, who cannot afford it, must have the facility to travel as much as possible.

4. Foreign Travel: The companies, corporations and airlines extend the facility of air travel to journalists not only within the country but also abroad. The journalists avail of this happily. This is an inducement to write favourably about their products/airlines. A propaganda is undertaken through such devices to commercially promote the products! airlines. This certainly interferes with independent reporting.

Before 1986, the President, Vice-President, Prime Minister and External Affairs Minister were accompanied by journalists during their foreign trips on the basis of pick and choose policy. But in 1987, Press Council of India framed guidelines on selection of journalists on PM's entourage and this was being generally followed. The Committee, however, noted that often the proprietors of the newspapers were accompanying the President/Prime Minister on foreign tours in place of journalists and editors.

The Committee recommended that the newspapers should take care to nominate eligible persons for the purpose.

5. Free Air tickets: The Committee was of the opinion that this practice constituted an undue favour as it enticed journalists to write favourable reports to commercially promote the airline.

6. Cash disbursement from CM's discretionary fund: The Committee noted that there are guidelines as to how the discretionary fund at the disposal of Chief Minister or any other functionary has to be spent. The guidelines should be followed strictly. Indiscriminate disbursement of money from the discretionary fund of the Chief Ministers encourages unfaithfulness to the mission of journalism and promotes corrupt practices.

7. Financial Assistance: The Committee was of the opinion that if financial assistance is given for medical treatment purposes, it still constitutes a favour, unless, medical aid is being given under the clear cut policy uniformly applicable to all those destitute or sick persons who cannot afford the medical treatment in case the journalist incidentally happens to be one of those personal there is nothing wrong in it. In Delhi, all the journalists accredited to PIB are entitled to CGHS facility. The Committee feels that extending the CGHS facility to journalists is illogical since CGHS facility is available to the government servants only. The provision of medical facilities to its employees is the responsibility of the newspaper establishments.

8-9. Funds for Media Centre and grants to Journalists Associations: The Committee was of the opinion that this was a favour, unless it was given for promoting the journalistic skills.

10. Gift cheque by Advt. Agencies for publication of press note of their clients: The Committee was of the opinion that this was a favour and deserved outright condemnation.

11. Other Gifts: The Committee was of the opinion that gifts in any form, irrespective of their value, are to be condemned.

12. Free Parking: The Committee was of the opinion that this was a favour if a journalist uses this facility for purposes other than his professional work.

13. Guest Hospitality: The Committee was of the opinion that working journalists, as a rule should not be treated as State Guests. In case an individual is treated as State Guest he ipso facto becomes entitled to many facilities without any payment thereof. However, when press teams are invited in discharge of their professional duties, making due arrangements for them should be an exception. The committee further noted that the stay in government guesthouses by accredited journalists is permissible if it is for discharging professional duties.

14. Import of Duty-free Cameras and Computers: The Committee was of the opinion it is the duty of the newspaper establishment to, provide cameras/computers to its personnel. An individual employee journalist is not required to buy camera/computer for his work. In the recent past, the Central Government had allowed import of duty free cameras and computers to the journalists. The Committee felt that this concession amounted to undue favour. However, the Committee was of the opinion that this facility should be permissible to accredited free-lance journalists, provided it is not misused.

15. Insurance premium: The Committee was of the opinion that it is not for the government to pay for the premium towards the insurance of journalists. It is the duty of the newspaper establishments or the individual concerned to make such payment towards annual dues once the scheme has been introduced.

16. Job to relatives: Giving jobs to journalist's relative not on merits, is an outright attempt at inducement.

17. Loans: The Committee was of the opinion that the grant of loans within the ambit of policy already laid down for all citizens is permissible. But when the loan is given only to the journalists or at reduced rate of interest or when the interest due or the principal amount is waived / written off / condoned, such a practice would amount to undue favour.

18. Nomination on committees: The Committee was of the opinion that in some states, the journalists are nominated on some organisations and institutions like Public Service Commission and are also given the status of State Minister or Cabinet Minister, which was a wrong practice. Except for the nomination by the professional organisations on Committees, which have a quota to represent the various professionals, this practice constitutes favour.

19. PCO/FAX/Phone booth or Centre: The Committee was of the opinion that this is obviously a favour, if gifted. The fax and the phone facility given to all journalists are, however, to be distinguished from the allotment of such booths.

20. Pensionary benefits: The Committee was of the opinion that since the Fourth Estate was not a part of the government, this benefit constituted a favour if the pensionary benefits were extended by the government. The role of the authorities should be limited to ensuring that the newspaper establishments implement the awards of the Wage Boards.

21. Press Clubs- donation of funds: The Committee noted that this practice is prevalent all over the Country and funds are being donated lavishly by Chief Ministers/Ministers/ Leaders not only to genuine press clubs but also to the press clubs of dubious nature. It, therefore, constituted an attempt to induce the journalists to give favourable reports about the donors.

22. Prizes: The Committee felt that the practice of giving spurious awards has to be curbed. There were instances, not worth mentioning, of sale of awards and prizes by racketeers making money out of it. Not only the racketeers but awardees also were often contributing towards the value of the prizes.

23. Shops: Allotment of shops in their capacity as journalists is a clear-cut favour.

Facilities :

The Committee was of the opinion that the following constituted facilities, subject to the remarks given:

1. Accreditation: The pattern of the formation of the Central Press Accreditation Committee should be followed in all states and union territories. The CPAC at present has a good composition of representatives of journalists, owners, editors and non- editors' organisations headed by Principal Information Officer of the Press Information Bureau, Government of India. Another officer, Director of External Publicity is also called to attend the meeting whenever the issue of foreign accreditation is considered. However, it be made mandatory that the accreditation committee should be constituted within a month of the expiry of the term of the earlier committee and committee should hold its meetings quarterly. A provisional accreditation, if given, must come up before the accreditation committee in its first meeting thereafter.

2. Government and Public Authority Advertisements : It is a mutually beneficial transaction when conducted in keeping with the parameters defined in an already laid down policy. However, when given to individual newspapers on ad hoc basis or for extraneous considerations or when they are not routed through centralised agency, they constitute favour.

In addition, governments and public authorities, including the Railways, must publish in their Annual Reports etc., the information regarding advertisements and facilities given by them to journalists and their organisations etc., to ensure greater transparency in their working.

3. Election Facilities: The Committee was of the opinion that this was a must, so that journalists are able to cover the events relating to the most important electoral process. Access to all the places of information must be given to them, subject to reasonable restrictions imposed by the Election Commission of India.

4. Meeting expenses for Journalistic conventions, seminars, etc.: The Committee was of the opinion that this was permissible so long as under its garb, cash grants are not given by the governments and public authorities and others.

5. Press Rooms: They are a facility required to be provided for due discharge of the professional duties by the journalists.

6. Inviting Press Parties: The Committee was of the opinion that as stated earlier, this was a facility extended by the authorities to provide the necessary information on matters of public interest to the public.

7. Publication material during Press Conference: The Committee was of the opinion that this was a facility.

8. Training: The Committee was of the opinion that this was a facility and should be encouraged

as this will improve the knowledge and efficiency of all those engaged in the profession of journalism.

In Orissa, the issue of journalistic ethics has been subjected to hot debate in several seminars. Most of the journalists believe that poor payment is one of the main reasons of ethical digression of some of the journalists. Assured economic stability may make a journalist stable in his commitment to society, as is often the case of Judges, notwithstanding the presence of negligible number of black sheeps.

Another deterrent factor for digressing journalists could be peer pressure in the shape of a code of conduct. "Whether journalists should have a code of conductor not, has been a mater of debate for quite some time. One school of thought is that there should be no such code because it might provide an excuse to the authorities to limit the freedom of the Press. The Editors Guild has held this view. Several other organisations, however, feel that there is need for such code. But, it should be evolved by the profession itself and not imposed by any outside authority. Both the Press Commissions have recommended that the matter should be left to the Press Council."[8] Several attempts have been made by different bodies of Journalists and Editors to frame a code of conduct for the journalists. All India Newspaper Editors' Conference had made one way back in 1953. During emergency, a committee of 17 editors drafted a code of ethics and presented to the Rajya Sabha. National Union of Journalists made one in their Agra declaration in February 1981. However, the fact is no uniform code for journalists exists in India, which is enforceable. Several media houses have, however, framed their own code, and that governs employees of the concerned house. For example, Doordarshan and AIR have their own code. But outside the ambit of individual media houses, no enforceable code of conduct or ethics exist.

In the absence of an enforceable code, civil society can play a watchdog role here. In fact the civil society has the right, and furthermore, the duty to watch' the media, in that the media is a human institution susceptible to corruption, undue influence, their own biases and the power to 'blur the lines' and the question of ethics. Therefore, the role of watchdog falls in the hands of the civil society, which is better, organised to fulfill this duty. In Philippines, an organisation formed of a coalition of civil society groups called Sangga Kagayanon is doing exactly that.[9]

Press Council in its report, 'Future of Print media' has given a series of recommendations for promoting and strengthening print media. Some of the recommendations hold good for other media as well, as it generally touches the core values of media. Here is an excerpt:[10]

1. Third Press Commission : Nearly two decades have elapsed since the Second Press Commission in India had examined the status of the print media and submitted its report in 1982. The UNESCO sponsored MacBride Commission's report (Many Voice One World-Communication and Society, Today and Tomorrow) is also over two decades old. The world has changed considerably in the interim period with the emergence of a unipolar world, global market and fast development of the Internet civilisation and culture. Media is in a flux both within and outside India. The number and variety of newspapers has multiplied in the last two decades. A revolution has also occurred in production and communications technology.

At the national level, it is time that a Third Press Commission is set up to study and suggest ways and procedures to enable print media to fulfill its functions in the new environment. Such a

Commission may study, in particular, the following:

1. What should be the role of small and medium newspapers' in a multi-regional and multi-language country of over one billion population ?
2. Ways and means to improve the quality of the medium and small newspapers, including Urdu and other language newspapers;
3. There should be additional/ alternative structures of ownership of the newspapers to provide plural sources of information and alternative viewpoints, to co-exist with the existing structures.
4. How to counter the tendency of newspapers to manipulate circulation figures ?
5. Can there be a better flow of news and information between the urban and the rural areas and between regions through co-operation (or news exchange) among big, medium and small newspapers ?
6. To review the policy of giving government advertisements to newspapers and to investigate charges of fake newspapers getting government advertisements and also some newspapers getting them on the basis of fictional circulation figures.

2. Internal Ombudsman: To promote credibility and response to readers' reactions the institution of internal Ombudsman may be strengthened/created in big newspapers. Newspapers with a minimum circulation (say 1 lakh per issue) may be required to appoint an independent Ombudsman.

3. Cheaper newsprint for small papers: Genuine small newspapers may be helped with subsidised newsprint. The possibility of increasing indigenous production of newsprint by using alternative raw materials should also be explored.

4. PIB Website: PIB website already in operation may be strengthened and harnessed to the maximum possible extent to provide readable language services, photo services, feature services (including science service), cartoons, comic strips and so on.

5. Rural telephone exchanges: More and more rural telephone exchanges should be provided for better newsgathering facilities for newspapers - big and small.

6. Convergence benefit: Many websites are doing extremely well by combining audiovisual and the print media. Since the future of the media is considerably in the convergence technology, a special media technology committee may examine if the Indian print media can benefit from the convergence.

7. Co-operatives of small newspapers: Co-operatives of small newspapers in particular, may be encouraged to run cost effective modern printing presses, internet connections and organise workshops for journalists and printers for improving the overall quality of small newspapers.

8. Insurance cover for journalists/editors: Journalists/editors should be provided adequate insurance cover by owners and insurance companies through special schemes to protect them from pressure, forced resignations, risk of life and so on.

9. Annual Accounts : Newspapers should be required by law to publish their annual accounts, with full details of how much is spent on news operations and how much is diverted for other purposes.

10. Social Audit of Press: Social audit of newspapers should be undertaken with regular periodicity to evaluate and assess their performance vis a vis the society and its problems, particularly of its weaker sections, and the development needs of the nation and the inputs provided by the press to redress them.

11. Media Watch Groups: Media Watch Groups at regional/local levels should be encouraged to monitor the contents of the newspapers at regular intervals, with a special eye on the suppression of important news, distortion and manipulation of the news, planting of news, violations of journalistic ethics, etc.

12. Companies and Co-operatives of Journalists: To ensure security of job and independence of journalists, the companies where the journalists have a major shareholding as in some other countries and co-operatives of journalists should be encouraged.

13. Neighbourhood or Community Newspapers: The neighbourhood or community newspapers should be encouraged not only to publicise more local news, the problems and issues affecting the local population and encouraging greater interaction between the people and the press and more effective day to day participation of the people in the governance of the country at all levels.

14. Access to in formation: The legislation on access to information from all authorities from local to the national level and from all institutions whether in the private or public sector whose activities have a bearing on public welfare should be insisted on. Ultimately, it is the media, which can deliver the benefits of such information to the people and also pursue it. The media also then does not have to depend upon speculation or unreliable secondary information to inform and educate the people.

In Orissa, the issue of ethics in journalism has been subject to intense discussion. All the associations and unions of journalists harp on the issue. However, no enforceable code of conduct has been formulated. Neither there has been a strong civil society watchdog body to keep a tab on the erring journalists. This is a definite impediment on the process of professionalisation of journalism in Orissa.

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The Great Indian Epic : Mahabharat in Orissa, Assam and Bengal
(Part-I)

Dr. Satyabrata Das
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Our ancient literature was essentially pan-Indian in Character. As such, all Indian languages descend from only two sources : the Indo-Aryan and the Dravidian. Obviously, both Oriya and Assamese share their common origin from the Indo-Aryan stream. Further, as Dr. Grierson argues, Oriya, Bengali and Assamese are the three languages those have emerged from one common source: the Magadhan element, called Magadhi Apabhramsa. As Grierson asserts:

Each of the three descendants of Magadhi Apabhramsa (Oriya, Modern Bengali and Assamese) is equally and directly connected with the common immediate parent. (Linguistic Survey of India, Vol. I, Part-I, quoted by B. Barua, 56).

If we examine, we find "the vocabulary of Assamese is largely derived from that of Sanskrit and its morphological structure is also based on Sanskrit grammar". (Biranchi Barua, 8) Further, Assamese, being a living and growing language, has borrowed a great number of words from other new Indo - Aryan Languages.

While Oriya language begins taking shape, sense and vigour in 14th century, Assamese begins more than a century earlier. The entire credit goes to a progressive, highly sensible king called Durlabhanarayana who ruled towards the end of the 13th and the beginning of the 14th century. During his reign a celebrated Assamese poet Madhava Kandali translated Valmiki's Ramayana into Assamese while the versions of Ramayana in Hindi, Bengali and Oriya appeared about a century and a half later.

But as far as the regionalization of Vyasa's magnum opus, the Mahabharata, is concerned, the scenario changes sharply. While Sarala Dasa renders the original Mahabharata in Sanskrit into Oriya in 15th Century; Rama Saraswati, the earliest and the foremost Vaisnavite poet in Assam, translated the major portion (not complete) of the Mahabharata a full century later i.e. in 16th Century. Both the Oriya and the Assamese version of the Mahabharata by Sarala Dasa and Rama Saraswati show brilliant parallels at multiple levels. The study of those parallels, therefore, appears fascinating and meaningful.

Though Vyasa's original Sanskrit Mahabharata remains the raisond'être of Sarala's Mahabharata in Oriya, it is not at all a translation of the former, nor even written in the shadow of it. As it were, Sarala's epic stands out as an independent, autonomous piece of art on its own merit. Both structurally and otherwise Sarala's Oriya Mahabharata is a creative work of art with no less brilliance and endurance than the original Sanskrit one.

As we observe, Sarala not only makes it a point to break away from the Sanskrit original both in structure and spirit, he unequivocally gives out a voice of protest against the monopoly, orthodoxy and authoritarianism of the Brahmins down the ages. Mr. Gadadhar Mishra gives a comparative account of the composition of Mahabharata in different regional languages. While Sarala wrote in late 15th century, Kasiram, Rama Saraswati, Ramanujam and Mukteswar wrote Mahabharata in Bengali, Assamese, Malayalam and Marathi respectively during 16th century and Gokulnath wrote the epic in Hindi full two centuries after, i.e. 18th century (110).

A closer examination of Salara's epic would expose marks of subversion which, in all probability, Sarala did consciously, deliberately. The theme of subversion in Sarala Mahabharata occurs at many levels and surfaces in many ways.

It is worth-noting that the Assamese Mahabharata of Kavi Rama Saraswati is not a literal rendering of the original epic. As a sensible critic B. Barua comments:

Through compression, Omission, alteration, innovation and adaptation, the Assamese version emerged as an epic of the soil. (55)

It is interesting to note that Sarala Dasa while writing the Mahabharata not only made Oriya lingua-franca his own mode of writing; he gave a touch of realism to it. Hence we find numerous instances of this mix up in Oriya Mahabharata; the anecdotes are drawn extensively from Oriya tradition, custom and folk-lore.

An interesting pattern emerges from here. Sarala Mahabharata being the pioneering work in the process of regionalization of the great Indian epic becomes a trend-setter, a path-finder for both the Assamese Mahabharata composer Kavi Rama Saraswati and the Bengali Mahabharata composer Kasiram who wrote in 16th Century. And, of course, Gokulnath followed these two in his rendering of the epic into Hindi in 18th century.

The noted historian Suniti Chatterjee is of the opinion that both the Bengali and the Assamese Mahabharata were heavily influenced and inspired by Sarala Dasa's. Yet another historian B.C. Majumdar asserts :

It is very remarkable that this Oriya poet acquired celebrity in Bengal and Assam as well where the Mahabharata was introduced not later than the early part of the 16th Century. (A Typical Selection from Oriya Literature, Vol. I quoted by Mishra Gadadhar, 108).

Highlighting the originality and profundity of Sarala Mahabharata Winternitz, an internationally famous Indologist, believes that to call Sarala Mahabharata an epic is an understatement. In his opinion it is not simply an epic but it "represents more of an entire literature than a single and unitary work and contains so much and so many kinds of things" (History of Indian Literature Vol. I & II, 305)

All the three great poets (Sarala, Rama Saraswati and Kasiram), however, maintain the external structure of the original Sanskrit Mahabharata of Vyasa. But they skipped and added within the structure to give free play to their imagination and local flavor. Among them, of course, Sarala Dasa was the most prolific and versatile who created a world of his own against the backdrop of the original epic's broad story and structural outline. He remains faithful to the tragi-comic plot of Vyasa and maintains the eighteen cantos of the original. But once one gets into Sarala's edifice one just can't help being shocked and surprised to see the magnificence

of his imaginative tapestry and the originality of his digressions and interpolations that are countless, incredible. An insightful critic, in his attempt to highlight Sarala's deviations from the original schemata, notes :

He has disposed of the entire Srimad Bhagavad Gita by only making a reference to it in two verses. He has omitted the long discourse delivered to Yudhisthira by Bhisma in the Santi Parva…. His Madhya Parva containing about fifteen thousand verses is in reality a new Parva, though it contains some topics of the Adi Parva of the Sanskrit original. In the original Sabha Parva the conquests (Digvijaya) of the Pandavas on the occasion of their Rajasuya Sacrifice have been described in 218 verses, but Sarala Dasa's Sabha Parva devotes the major part of the thirteen thousand verses to the description of their exploits on the same occasion. Pandit Nanda Sarma has shown that the Vana Parva of the Sarala Mahabharata omits twenty long narratives of the original and adds twenty- four new ones of the poet's own creation. He has also shown that Sarala Dasa has omitted 44 narratives, mostly dialectical, to be found in the Santi Parva and Anusasanika Parva of the original (42).

Kavi Rama Saraswati (more or less like Sarala, his role-model) maintains a semblance of the original structure of 18 cantos though, he too has some major deviations. For example, in his Assamese version of the Vana Parva there are a number of Vadha (Killing) episodes such as Kulachala Vadha, Vaghasura Vadha, Khatasura Vadha, Karmavali Vadha, Asvakarna Vadha, Janghasura Vadha and Bhoja-Kata Vadha. In this context the literary historian B. Barua comments:

Each of these sections styled as Vadha Kavya is of prodigious length and is independent in conception and execution (54).

Elaborating further, Barua maintains :

The Vadha Kavyas are mainly made up of superior - human feats and exploits of the Pandavas mingled with various myths, legends and fables about gnomes, demons, deities, sages and kings of antiquity (54).

Such parallels are galore that we run into almost at every step of both the Oriya and the Assamese Mahabharata. It calls for a longer and more comprehensive study which would be undertaken in a sequence of discourses in the coming issues.

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Insect Pests Management in Sunflower

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Sunflower is an important oilseed crop in India. The production of this crop is seriously affected by the insect pests, attacking at different stages of crop growth. These losses can be minimized by adopting effective pest management strategies.

Oilseed crops contribute much in our national economy. Among oilseeds, sunflower (Helianthus annus L.) commonly known as 'Surajmukhi' is one of the potential oil yielding crops gaining popularity because of its wider adaptability to different agroclimatic conditions. The production of this crop is quite low despite the release of several high yielding varieties. Among the factors responsible for lower productivity, the crop attacked by large number of insect pests at different stages of crop growth is an alarming feature. To avoid these losses, it is essential that the knowledge about the damage caused by major insect pests and pest management strategies, should be imparted to the farmers. Few major pests and their management practices have been discussed in this article.

Head borer (Helicoverpaarmigera)

Head borer is a polyphagous insect and a severe pest of sunflower responsible for causing 20-25 per cent loss in yield under normal conditions. Hower, some times the damage is so severe and loss goes upto 40-70 per cent. The



eggs of this insects are laid singly on tender parts of the plant and flower bud. They hatch in 4-6 days. Newly hatched larvae feed on leaves, buds and flowers for a short period of time and after making a hole in the disc may enter in it to feed the developing seed. Grown up larve bore inside the disc by making a hole in the disc may enter in it to feed the developing seed. Grown up larvae bore inside the disc by making apperant tunnels. After devouring the seed in one head the larvae move to the next head resulting in heavy loss of the crop. Third and fourth instar larvae are more noxious than younger ones. The full grown larvae are greenish in colour and about 3.5 cm long.

Management

1. Deep ploughing of the field is helpful to kill the hibernating larvae.

2. Install sex pheromone trap in the field @ 20 traps/ha.

3. Release of egg parasitoid, Trichogramma sp @ 50,000 adults/ha at weekly interval keep the head borer at bay.

4. Spray nuclear polyhedrosis virus (HaNPV)@ 350 LE/ha for the control of 1st and 2nd instar larvae.

5. Application of 5% neem seed kernel extract at 10 days interval protect the crop from insect damage.

6. Need based spray of endosulfan 35 EC @ 1.25 litre/ha or monochrotophos 40 EC @ 1.0 litre/ha controls the insect pest effectively.

Hairy caterpillar (Spilosoma oblique)

Hairy caterpillars are polyphagous pest found throughout the year. Among various hairy caterpillars, Bihar hairy caterpillar is major ones causing severe damage to the sunflower crop. They are called hairy caterpillar because they have profused hairy growth on their body in larval stage.

The female lays eggs in cluster on the lower surface of leaves. After hatching, the tiny larvae feed gregariously on the chlorophyll content of the leaf upto second instar. The attacked leaves look like a dirty paper, which can be recognized from a distance. After this stage larvae start dispersing throughout the field and feed voraciously leaving only the veins of the leaves without any green material. The full grown larvae are more harmful. After finishing the foliage of one field they migrate to the adjacent field resulting in complete destruction of the crop.

Management

1. The eggs are laid in cluster, these can be collected and destroyed manually.

2. The leaves on which large numbers of first instar larvae feed gregariously can also be collected and destroyed mechanically.

3. Light trap should be installed in the field and attracted moths should be destroyed.

4. Application of Bacillus thuringiensis (Bt) @ 1.0 Kg/ha has been found effective incontrolling hairy caterpillars.

5. Spot application of endosulfan 35 EC@ 1.5 ml/litre of water or chlorpyriphos 20 EC 1.0 ml/litre of water are highly effective for the control of gregarious phase larvae.

6. Digging trench around the field and dusting them with carbary! 10% or methyl parathion 2% dust prevents the migration of caterpillars from one field to another.

7. Need based application of endosulfan 35 EC or quinalpos 25 EC @ 1.5 ml/liter of water should be done in the evening.

Jassids (Amrasca biguttula)

It is another important pest of sunflower. Jassids are small, very active, greenish yellow insects and can be seen in clusters on the lower surface of the leaves, both nymphs and adults suck the plant sap. The damage is characterized by typical yellowish-white spot on the leaves. Under severe infestation the leaf gets curled giving the 'hopper burn' symptoms. Seeds are also shriveled. The oil content reduces resulting drastic reduction in oil yield. Use of higher dose of nitrogen coupled with frequent irrigation make the plant more susceptible to jassid attack.

Management

1. Balanced dose of fertilizers should be applied because excess nitrogen make the plant more susceptible.

2. Green colour card board painted with sticky material should be kept in the field. Flying jassids come in contact with sticky board and die.
3. Release of Chrysoperla sp. @ 2500 eggs or larvae/ha manage the jassid population.
4. Spray of 5% neem seed kernel extract protect the crop from insect damage.
5. Application of oxydemeton methyl 25EC or dimethoate 30 EC @ 1.0 ml/liter of water controls the insect pest effectively.

Cut worm (Agrotis ipsilon)

This is a polyphagous pest causing serious problem insunflower cultivation during recent years. Greasy brown colour larvae feed on the young roots and basal portion of the plant below the ground and kill the plant by cutting at the base.

Management

1. Deep ploughing of the field should be done after harvesting of the crop in order to expose the pupal stage of pest.
2. Treat the seed with chlorphyriphos 20 EC @ 12 ml/kg seed.
3. Treat the soil with Chlorpyriphos 20EC @ 2.5 Litre/Hactare or Carbaryl 10% dust @ 25-30 Kg/Hactare.
4. Dust the crop with malathion 5% or carbaryl 10% dust @ 15-20 kg/ha.

Protection from birds

The birds like parrot, house sparrow and dove cause damage to the crop at the time of seed formation. Some birds also feed on sown seed resulting in poor plant population.

Management

1. Use of bird scarer are very important from the starting of seed development stage to harvest.
2. Seed treatment with chlorpyriphos 20 EC @ 12ml/kg seed protect the sown seeds from bird damage.

The loss caused by above discussed insect pest may be minimized by adopting adequate culturalandmechanical practices right from ploughing of the field upto harvesting of the crop. This is cross pollinated crop attracting plenty of pollinators which contribute a lot in seed setting and its quality. Considering the pollination aspect the following points should be kept in mind during chemical control.

1. Eco-friendly management practices should be used.
2. Use of chemicals should be avoided.
3. If chemical insecticide is inevitable then selective chemical should be used.
4. Dust formulation should be avoided.
5. Granular formulation should be used.

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Life of Women Agricultural Labourers in Orissa

Dr. Sabita Mishra

"There is no chance for welfare of the world unless the condition of women is improved."

- Swami Vivekananda

Although, 'GREEN REVOLUTION' has given our country self sufficiency in agriculture sector, its benefits have not been reached to the agricultural labourers especially the Women Agricultural Labourers (WALs). They get less and irregular wage and maintain lower living style remaining below poverty line. India being the agriculture oriented country, agriculture labourers are the integral part of total Indian labour force. The exploitation of women labourers in rural regions happens both horizontally and vertically. Therefore, the study of Women Agricultural Labourers (WALs) is very important in this regard.

Keeping this in view, one research study was undertaken under the project entitled "Efficient Resource Management of Women Agricultural Labourers" covering two blocks like Niali in Cuttack district (irrigated) and Dhenkanal Sadar in Dhenkanal district (non-irrigated). Hundred WALs were randomly selected (50 from each block) from twenty villages (ten in each block) having children and minimum three years of experiences in farm labour work.

The study is based on the objectives of assessing socio-economic profiles, the time management, family resource use and household activities of WALs. Data was collected through interview schedule on the basis of the objectives and observations were made as follows.

Observations

Socio-Economic-Personal Profile: Of the socio-economic variables, 96% of the Women Agricultural Labourers (WALs,) were from back ward caste families and illiterate while most of them were landless. Only 6% of them had land with small size and low economic living standard. Forty percent of the WALs took up farming in leased-in lands, which is maximum up to three acres. Livestock management was the main source of income next to wage for maximum WALs (26%) followed by nutrition garden. The less number of WALs (16%) had other source of income like small business, contract work, betel farm, service, rural craft and farming. As in modern society the people prefer the nuclear family system due to over burden and self centeredness, the WALs were not out of it.

The wage rate was Rs.40 - Rs.50 and Rs.50 - Rs.60 for both farm (rice based) and non-farm activities (bond work) respectively. The

WALs (71.50%) got it in cash form against their labour. They also got in kind like 1 bundle of grams against 10 bundles of its harvest. In case of caste profession, the washer women had got 10 kg. of rice per family per year. The housing facilities were very poor and pitiable having no proper rooms for kitchen and sanitation although shelter is the basic human need. It was observed that the percentage of kacha house with WALs was 58.00%. They viewed food as the main item on which major expenditure was done.

Most of the WALs were with debt to manage their livelihood. They had borrowed money from different sources like LIC, money lender, friends and relatives, DRDA, bank, Mahila Sangha and SHG with interest rate up to eight percent.

Employment Opportunities: The comparison between the WALs of the two different situations brought out the following differences:

The employment of WALs in Cuttack district (irrigated) was little different from Dhenkanal district (non-irrigated) in Orissa. During summer, in Cuttack district, the WALs (4 to 8%) got employment for harvesting sugarcane (30 days), bond work (20 days), work in betel farm (10 days), harvesting ground nut and grams 15 (days) while not a single WAL in Dhenkanal district got employment for a single day in farm activities. Rather, sixty percent of WALs were engaged (20 -30 days) for collection of fuel, 50% for kendu leaves for bidi making (20-45 days), 20% for palm leaves (10-12 days) for mat making, 10% in brass handicraft (50-60 days) as caste profession and another 10% in cow dung cake preparation (20-25 days) for house hold cooking purpose. Here, training may be imparted for WALs to improve their skills in mat making, bidi making and doing handicraft for better market.

In winter, 76% of WALs were engaged in rice harvesting (15 - 60 days) in Cuttack while (70%) for 8 - 50 days in Dhenkanal. In addition, the WALs in Cuttack got employment in other field activities like sowing of green gram (8 days) and harvesting of both sugarcane (30 days) and ground nut (10 days). But, for Dhenkanal situation, the WALs were busy in collection of kendu leaves for 10-15 days, fuel for 15-20 days and salia (khali) leaves for 10-20 days. So, for non-irrigated situation, some income generating programmes may be introduced for effective utilisation of their time.

In rainy season, majority of WALs (80%) in irrigated and (70%) in non-irrigated situations were employed in transplanting for 24 - 60 days and 25-32 days respectively. In both the situations 80 % of WALs were engaged in weeding. However in irrigated situation 4% of WALs were found in fertilizer application (8 days) but none of the WALs were involved in these activities in non irrigated trac. The WALs were found more in collection of fuel and grass which was not found in irrigated trac.

It was observed that 9.00% had gone 15 to 20 km and also above it by walking in search of wage and returned by public transport or by truck pre-booked by a Sardar /Contractor. Otherwise being harassed again by walking they returned home. For this, they started at 6.00 A.M. from home and returned with the same truck at night 9-10 P.M.

To establish good relation they did different types of part time activities like moping clay house (4%), fuel collection (8%), winnowing of milled rice (8%), rearing animals (12%), cow dung cake

preparation (2%), calf rearing (2%) cleaning cow shed (2%) without any wage. They had expectation that at the time of need could get loan from them with interest rate of 5-10 percent. Some of them did washing clothes of other families as part time job and earned Rs.50/- per day, total Rs.1500/- to 2000/- in a year against the work.

Factors Affecting Work Efficiency: The perception of WALs reveals that the wage rate was the most affecting factor (100%) by harming their efficiency. While the efficiency of 86% was much deteriorated due to low wage rate, 14% expressed the good wage rate contributed much for their efficiency. The major factors (where more than 50% respondents affected) affecting the efficiency were use of leisure time, family pressure, age, family support, distance, health, use of labour saving devices and inter-personal relationship. The other minor factors were skills, other incentives, experience, seasonal work, contractual work, cultural factor and attitude. The WALs (10%) who used their skills in farming perceived the skills contributing for their efficiency.

Social Participation: It was observed that more number of WALs had both active and passive participation in SHG. Very negligible WALs were ward members in Gram Panchayats. Other than these, there was no other organizational participation. In other words the contact was found to be most localised in nature. Therefore, there is need to increase participation of WALs in different formal organisations in order to make them active partners of developmental programmes.

Leisure Time Use: The study investigated the leisure time spending of WALs in different ways relating to family and household work. The interesting part of the study is that the time spent on different activities was sometimes non-productive like gossiping, sleeping, playing cards and watching TV in orderly manner. It indicates that the WALs leave a substantial time at hand which can otherwise be utilised by making best use of it to earn more and leave better.

Food Habit: They preferred to consume mostly coarse rice in beverage form and locally produced fruits and vegetables. Sometimes purchased costly fruits from market during festivals like 'savitri' and meat once or twice only during festivals like 'raja'. Here awareness should be created among the WALs about family food and nutritional security coupled with training on raising nutrition garden, value addition etc.

Future Plan: For improving their economic standard of living, they were more interested for taking livestock management, opening small shop (betel shop) and raising vegetable crops in lease plot. Therefore, care should be taken for developing different enterprises and its management.

Physical Drudgery: For women agriculture labourers, the time and working hours are very important as besides farm labour work they have to take the burden of family-work, child care, animal care etc. It was observed in this study that in peak period, maximum WALs (28%) had worked for 14-18 hours while in lean period it came down to 14-16 hours. Further, the WALs had taken rest from 1-3 months during carrying stage before the delivery of their children whereas 14% had delivered their children without availing any rest. Even on the particular day of delivery also they had worked in the field itself.

Suggestions

o The wage rate of the women agricultural labourers should be increased and equal with the male.

- Work done by women agricultural labourers should be reserved for female only.
- Technology and loan should be assisted for leisure time income generating activities.
- Organizing unions for women agricultural labourers to avail benefits in different sectors.
- Maternity leave facility, rest place, sanitation and special place for children should be taken care of.
- They should be provided nutritious food, primary medical help and educational facility.
- In maternity leave period, provision of lowest wage rate by government should be made.
- There should be a special cell for women agricultural labourers' problems and settlement in each village/block level.

The distinct features

- Deprivation of child from play and education
- Deprivation of child from mother due to farm work in post natal period
- Victim of child labour and exploitation
- Low wage rate
- Mental and physical torture by male persons
- Poor access to health care services
- Dawn to dusk hard labour
- Insecurity at work place
- Health hazards due to farm work
- Dissertation and divorce by husbands
- Worst sufferers of natural calamities

Conclusion:

It is time to address the issues and discuss the kind of policy reforms and institutional changes required for the emancipation and empowerment of rural female labour force. Empowerment should aim at changing the nature and direction of the power structures which marginalize the women labourers.

"Nature gave women too much power, the law giving them too little"

- Will Henry



A school student pinning up the Bharat Scouts and Guides flag to Hon'ble Chief Minister Shri Naveen Patnaik at Naveen Nivas on 7.11.2008.

Annada Shankar Roy - A Profile

Dr. Prasanna Kumar Swain

Padma Bhusan Annada Shankar Roy is one of the founder members of the famous "Sabuja Yuga" of Oriya Literature. This great man of letters was born in the district of Dhenkanal, Orissa on 15 March 1904 in an auspicious moment. His ancestors were the inhabitants of the district of Hooghly in Bengal. During the period of Toddarmalla, they came to Orissa and permanently settled in Dhenkanal District. That's the way Annada shankar was born in Dhenkanal. His father Nimai Charan Roy, spent his childhood in Dhenkanal palace amidst other companions. He was the Manager of the theatre group in the palace. Oriya and Bengali plays were being staged there at different times of the year. Annada shankar enjoyed each and every play. This was the reason as to why he unknowingly developed a keen interest in literature since childhood.

Annada Shankar had a family library in Dhenkanal. The Headmaster of his high school had entrusted upon him the responsibility of the school library during his student days at school. At that time he was only twelve years old. The Headmaster was an eminent literature himself. In 1919, Annada Shankar shifted to Puri from Dhenkanal and established an intimacy with Kalindi Charan Panigrahi during his study in Puri school. In addition to this, his uncle Harish Chandra Roy who was also a renowned story writer, used to bring magazines like 'Utkal Sahitya'. 'Mukura' etc. to his home town Dhenkanal while he was a student in Ravenshaw College, Cuttack. These magazines, developed in him a great inspiration for creating Literature. In course of time he came in contact with great personalities like Madhusudan Das, Viswanath kar etc. with the help of his uncle. He was a regular reader of the literary magazine 'Utkal Sahitya' edited by Viswanath Kar. Since then, he had a flair for creative writings.

Annada Shankar dreamed of becoming a great journalist in his youth. Once a circus party came to Dhenkanal and exploited the public there. Hence he lodged a complaint against it through the editor of "Utkal Deepika" under the pen-name of Dayanidhi Das. At that time, he was only 15. One year after this, he had translated a story written by Leo Tolstoy and published it in the Bengali magazine "Prabashi". On the eve of this an English letter of Annada Shankar was published in "Epiphany" a Christian Missionary Weekly from Calcutta. For this writing the Editor of that magazine. The literary, cultural, educational and family life of Annada Shankar was spent in this way before his matriculation from Dhenkanal. Now the Non-Co-Operation movement started during this time throught the country and it had a tremendous effect in the mind of Annada Shankar. He had no intention to appear at the Matriculation Examination. But being advised by the teachers of his High School he appeared at the examination and passed successfully. Just at that time, he lost his mother. Annada Shankar's intention of being a journalist fell flat when he had to run from pillar

to post in different offices of Newspapers at Calcutta with the hope of working there. At last he fell ill.

Uncle Harish Chandra Roy showed him a new path of life. After passing Matriculation Annada Shankar was wondering about his future During this time i.e. in 1921 his uncle Harish Chandra Roy brought him back to Cuttack and got himself admitted in Ravenshaw College. Annada Shankar came in contact with Harihara Mahapatra, Sarat Chandra Mukherjee etc, during his days in Ravenshaw College. Before this he was also acquainted with Baikuntha Nath Pattanaik in Dhenkanal. The literary life of Annada Shankar developed fully when he was reading in Cuttack. He had taken the responsibility of editing a hand written Magazine named "Prabha" while he was a mere boy of ten. Again during his college life he was entrusted with the responsibility of editing another handwritten magazine meant to create a literary class. Really, they were the persons who came in future to be known as literary trend setters of "Sabuja Yuga". All of them were the regular writers of that hand written magazine "Abakasha'

In second Year Annada Shankar left his uncle's residence and started staying in Ravenshaw College hostel. During this time his short story 'Swapna' was published anonymously in a magazine. This short story, described the future of Orissa. During this time his essay 'Khelaghara' was published. It was written in the light of the famous dramatist Ibsen's "Doll's House". Taking this opportunity Annada Shankar became the favorite of Viswanath Kar, the editor of 'Utkal Sahitya'.

From the realistic point of view Annada Shankar stepped into the realm of Oriya Literature since he was eighteen. And he bade farewell to our literature when he turned twenty two. Therefore his creative period in Oriya Literature is only four years, from 1922 to 1926. Regarding this, the author himself has written :- "I reached the arena of Oriya Literature when I was eighteen and took farewell from this when I turned twenty-two. I used to write in 'Utkal Sahitya', 'Sahakar' and 'Sabita' for four years form 1922 to 1926. I wrote ten to twelve poems, about twenty or twenty two essays, one short story and three units of a novel 'Basanti' during these four years. After taking farewell I had to write a criticism on Kabibar Padma Charan Pattnaik's book 'Padma Pakhuda' while in England. That was an exception." So during this time all that he created in Oriya were twelve poems, glimpses of the past, identification letter, besides nineteen essays, letters, one short story and three chapters of the Novel 'Basanti'.

Annada Shankar went to Patna for reading B.A. after passing I.A. from Cuttack. There, the renowned novelist of Bengali Literature Mr. Sarat Chandra came to be his guide. As a result, Annada Shankar gave more importance to Bengali than to Oriya. During this time some Bengali Essays including 'Oriya' were published in different magazines. He came across with Mr.Kalindi Charan during his visit to Puri in the year of 1924. During this time some Bengali Essaysincluding 'Oriya' were published in different magazines. He came across with Mr.Kalindi Charan during his visit to Puri in the year of 1924. During this meeting it was decided to compose an Oriya novel named 'Basanti' under the frame work of Bengali novel 'Baroyaari'. This novel was published serially in the Oriya magazine 'Utkal Sahitya From this time onwards the school of Sabuja Sahitya was firmly established. But Annada Shankar took a historic decision in 1926 in the wake of Sabuja School in spite of getting wide recognition within a short span of time. According to his own words :- "There arose an idea in my mind that whatever I want to speak I can express them only in one language and that is

Bengali. This decision was a great decision in my life. Had it been wrong in 1926, I couldn't have achieved any success in Bengali language. I would have been a failure as a writer in Bengali. There was no way lift to go back to Oriya Literature again. I had a great confidence in myself in taking to this deadly determination. Besides this, there was another reason, very funny reason. My friend Kalindi's writings appealed me most, I took it for granted that I couldn't accept it either that I would be in the second position for ever. Of course it was my weakness".

In 1927, Annada Shankar Roy set out for England at the age of twenty three securing the first position in the I.C.S. Examination. As a result his emotional and cultural distance from his own native land Dhenkanal and Orissa increased. In the year of 1930, as soon as he returned from England, he lived in Bengal and embraced Bengali language whole heartedly in stead of swinging between two languages. During this period he suddenly became popular for his writing of 'Pathe Prabase' in Bengali Language. From this on his last he went on composing as many as 180 books in Bengali language. For this towards the latter part of his life, Annada Shankar gained many names and fames in Bengali Literature and in West Bengal as well. Until his death he was the President of Bengal Sahitya Akademi. The Govt. of India conferred on him with 'Padma Bhusan' for his contribution to Indian Language, Literature and Culture. He was awarded 'Desi Kottam' degree from Shantiniketan in addition to honourary D. Litt. Degrees from the Universities like Burdwan, Calcutta and Rabindra Bharati. He is the rare personality of Orissa to get innumerable awards like Vidyasagar Award, Rabindra Award, Annand Award; Shiromane Award, Honorary, Begum jebunesa Award of Bangladesh and Kazl Mehboob-ul-la welfare Award etc. But in his eyes, his greatest award for him was his 'Love of Mankind'.

The conjugal life of the creator was very joyful. Poet Annada Shankar had cherished a desire in his youth to marry a married lady named Sarala. But he fell in love with a young lady named Joyce during his stay in England. Again in course of time these two ladies went far away from his life. At last he married Alisa took the new name and was known as an Indian daughter-in-law called Smt. Lila Roy. Lila was the only source of inspiration behind his creations. Out of his two sons the eldest Punyashloka died a few days back and the second son Chitrakam died long ago during his infancy. His daughter named Jaya dedicated herself fully with her service staying all the while with her father. She loves non the less to to be known as an Oriya daughter and Oriya daughter-in-law.

For Annada Shankar, Literature and Administration were two different elements. After resigning from Govt. Service due to many official problems, Annada Shankar resorted to Literature as the heart beat of his life. The broadmindedness of Kaviguru Rabindra Nath, Mahatma Gandhi, Leo Tolstoy got reflected in his literature, Annada Shankar had collected the honey to sweeten his literal feelings only from Orissa, he still felt very proud of his Oriya credentials.

Therefore a Bengali though he was no less an Oriya so far as his mind and spirit are concerned. He loved native land Dhenkanal deeply. The man of letters, Administrator and Culturist was born in this district and was the only one among the countless many in every field. He was extra-ordinary and ahead of his time. Although he left us forever on the 28th of Oct. 2002, the present day youths have been inspired always getting light from this unique creator of Literature.

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CAPART - A Bird's Eye View

Dr. Pranab Kumar Ghosh

Miss. Bijayalaxmi Sahoo

Council for Advancement of People's Action and Rural Technology (CAPART) is an autonomous Society under the Ministry of Rural Development established in the year 1986 by amalgamation of CART (Council for Advancement of Rural Technology) & PADI (People's Action for Development of India) which is extending assistance to the voluntary organizations working in rural areas. The holistic aim of CAPART is to promote the villagers' well-being by encouraging execution of plans and offer financial assistance and to arrange technological investment. To-day, this agency is a major promoter of rural development in India, assisting over 12,000 Voluntary Organisations across the county in implementing a wide range of development activities.

The vision of CAPART is to play a dynamic and catalytic role with the various Governmental Agencies and NGOs, influence public policy and contribute its share towards the development of Rural India.

Mission

The Mission of CAPART is to work in close co-ordination with rural NGOs and empower them by :

¢ Engaging them in dialogue,

¢ Respecting their thoughts and ideas.

¢ Listening to their voice,

¢ Harnessing their resources,

¢ Funding their activities,

¢ Strengthening their hands, particularly the women, the weaker sections of society and the disabled and other underprivileged sections of rural society, and

¢ Walk hand-in-hand with them on the road to rural prosperity.

The aim of CAPART is to involve the people through non-governmental voluntary organisations in the implementation of development programmes and need based innovative projects. CAPART works towards creating a people's movement for development in the rural areas by means of a higher degree of social mobilisation, lowering social barriers and empowerment of the rural poor.

The principal objectives of CAPART is not only to promote voluntary action through grasssroot planning, organize seminars and workshops; providing a platform for sharing and dissemination of knowledge and experience; providing funding support to innovative, need based projects; encouraging voluntary organisations to collaborate amongst themselves by developing networks; select and encourage innovative technologies and their dissemination;

reduce rural poverty; to generate awareness for conservation of the environment and natural resources, and provide minimum needs with respect to safe drinking water, hygienic sanitary conditions, etc.

CAPART is presently implementing the following schemes :

Promotion of Voluntary Action (PC)

The promotion of Voluntary Action in Rural Development (PC) focused on the empowerment of the rural poor. The scheme aims to build community assets, provide employment and livelihoods through skill development and income generation activities, facilitate social mobilization.

Organization of Beneficiaries (OB)

Oraganisation of Beneficiaries Scheme is to increase awareness of the people and to empower them for a cause/issue for betterment of their economic status and social power.

Advancement of Rural Technology Scheme (ARTS)

The thrust of Rural Technology is to promote innovative rural technologies in the villages especially catering to disadvantaged sections of the society. CAPART supports projects under the Advancement of Rural Technology Scheme (ARTS) that are newly designed and lab tested to be viable and are not being promoted/funded by any other agency.

Rehabilitation of the Disabled

The thrust of the programme is to generate awareness through formation of Self Help Groups and taking up economic activities so that the disabled people not only become self supporting but also equal partners in the developmental process of the community.

Gramshree Mela

Gramshree Mela is a gateway through which rural producers come together to display their products. It provides an opportunity to rural producers to sell their products directly in major markets, interact with the buyers and to study and comprehend their tastes, preferences and choices. It helps them to upgrade their products and marketing skills and provide better services to the consumers while benefiting from larger marketing opportunities.

Workshops/Seminars/Conferences

CAPART support workshops/seminars/ conferences on any topic which has direct relevance to the Councils Basic Commitment to improve the quality of life in rural areas through Voluntary Organisation

Young Professional (YP)Scheme

The Young Professional Scheme was introduced by CAPART in 1988 with the main objective of sensitization of young postgraduates to rural development work through NGOs and DRDAs supported by CAPART. The scheme aims to introduce professionalism and build capacity amongst the organization working in the field of rural development.

Organisational Structure

CAPART is a registered society with its Headquarters at the India Habitat Centre, New Delhi. The CAPART's General Body, which provides overall policy guidance and direction to the organisation had 100 members, more than half of whom are representatives of the voluntary sector and other institutions concerned with rural development. Representatives of associated Government Departments and individual subject specialists are also included on the General Body.

Executive and financial powers are vested with the Executive Committee, comprising 25 members from the General Body. The Hon'ble Minister of Ministry of Rural Development, chairs the Executive Committee. The Secretary, Department of Rural Development is the Vice-Chairperson of the Executive Committee. There are Three National Standing Committee (NSC) chaired by Director General, CAPART which is sanctioning projects above 25 lakhs. To sanction the projects below 25 lakhs, there are Nine Regional Committees (offices).

The Executive head of CAPART is the Director General, an officer of the rank of Secretary/Additional Secretary to the Government of India. The Director General is assisted by two Deputy Director General and Chief Vigilance Officer in the rank of Joint Secretary to the Government of India. The CAPART staff includes experienced development professionals with technical expertise in different project areas and voluntary action.

There are 9 Regional Committees (offices) which are located at Ahmedabad, Bhubaneswar, Chandigarh, Dharwad, Guwahati, Hyderabad, Jaipur, Lucknow and Patna for quick access of grassroot level organizations to CAPART.

The Regional Committees are working in close collaboration with the State Govt. for promotion of grass root level VOs. As a part of promotional activity, for capacity building of voluntary organizations, these Regional Committees organized VOs Orientation Workshops in different parts of their area of jurisdiction specially unreached and backward districts.

To get financial aid from CAPART, the voluntary organizations (NGOs) must be registered under the Societies Registration Act, 1860. The VOs should have an account either in a Bank or a Post office of three years old. They should have worked with the beneficiaries in rural areas. The proposal for assistance is considered by the Regional Committees consisting of distinguished members in which Director General of CAPART is the Chairperson. All the approved projects are evaluated from time to time by the reputed National and State level Institutions.

Skill Development Training towards Sustainable Employment

CAPART has already initiated the special project under SGSY "Towards Sustainable Employment led growth : Skill Training of Rural Poor through NGOs". The project entails training of one lakh rural youths through the NGOs with the objective of providing them the opportunity to utilize their services either through self employment or wage employment.

Institutional Monitoring System

CAPART has adopted three tire monitoring system which consist of Pre-funding Appraisal, Mid-term Evaluation & Post Evaluation. Earlier, individual Monitoring System was in practice. Now, CAPART has introduced Institutional Monitoring System in place of individual monitors in which National/State level Reputed Institutions have been identified.

Nodal (Lead) NGOs Scheme

CAPART has introduced the Scheme of Nodal NGOs for effective and meaningful Rural Development in the most backward and un-reached areas of the state. These Nodal NGOs are required to work in an integrated manner for holistic development of rural areas through 'Targeted Projects" mode. Further, the Nodal NGOs are required to work as CAPART's partner to establish network in each districts and blocks which are un-served and under-served.

Each Nodal NGO will selected the backward blocks in which they are willing to take up Nodal NGO Scheme activities like -

- o Rural Young Professional Scheme.
- o Rain Water Harvesting.
- o Preservation of Fruits & Vegetables.

CAPART Institute for Poverty Alleviation and Rural Technology (CIPART)

CAPART has established a new Institution i.e. CAPART Institute for Poverty Alleviation and Rural Technology (CIPART) which will act as Nodal Centre for all types of basic linkage from the sides of VOs for rural technologies.

Grameen Vikas Andolan

The objectives of the Grameen Vikas Andolan is to conduct Awareness Generation, Advocacy and Sensitization Programmes for the general public, youths, students, grassroots and PRI functionaries regarding Water Conservation, Sanitation and other rural development programmes of Ministry of Rural Development. The expressed outcome of the programme is to create resource persons in the villages who can act as facilitations and create a demand for implementation of programmes of the Rural Development Ministry at the Panchayat level.

Memorandum of Understanding (MoU) with Indian Institute of Science (IISC), Bangalore & CAPART

CAPART and IISc, Bangalore have entered into a Memorandum of Understanding to Cooperate for the application of Science and Technology in Rural Development and its wider dissemination among the rural people, to improve their quality of life. The technologies covered are viz. -

1) The Household Fluoride Filter
2) Biomass Fermentor
3) Alternative Building Technologies.
4) Wood Burning Devise (Driers).
5) Biomass Gasifiers for village electrification.
6) Alternative Sanitation Solutions.

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Hon'ble Chief Minister Shri Naveen Patnaik presenting Biju Patnaik Award for Wildlife Conservation 2007-08 to Prof. Basant Kumar Behura at Jaydev Bhawan on 3.10.2008.

Four Major Modern Oriya Novelists

Jitendra Narayan Patnaik

While the first major event in the hundred-and-twenty-year old history of the Oriya novel is the publication of Fakir Mohan Senapati's Cha Mana Atha Guntha in 1897, its full potential as a legitimate literary form was realized during and after the nineteen-thirties when Gandhian and Marxist ideologies as well as the politics of resistance against colonial power and a pervasive sense of social reform in the wake of exposure to modern educational system led to a renewed vision of social and historical forces that found felicity of expression in the new fictional form of the prose narrative. The four novelists discussed in this paper began writing in the nineteen-thirties and nineteen-forties and while three of them---Kanhu Charan Mohanty, Gopinath Mohanty and Surendra Mohanty--- continued to publish their works through the nineteen eighties, one of them-- Kalindi Charan Panigrahi-wrote his last novel in 1957. All these four novelists are now indisputably acknowledged as major landmarks in the history of the Oriya novel and as consummate artists who reflected in their novels highly sensitive perceptions of history, society and politics.

A versatile genius who wrote poems, short stories, plays, essays and literary criticism in addition to his autobiography, Kalindi Charan Panigrahi also wrote five novels, four of them having been published in the nineteen-thirties and nineteen-forties. His first novel, Matira Manisha, published in 1931, is considered a modern classic in Oriya language. Its film version, directed by Mrinal Sen, was a great success and won a number of national awards. The plot revolves round the family of Shama Pradhan, a rural farmer and his two sons, Baraju and Chakadi. At the time of his death, Shama Pradhan entrusts Baraju with the responsibility of looking after his younger son Chakadi and entreats him to prevent partition of land and the house between the two brothers. Baraju is a peace-loving person who commands respect from the villagers for his idealistic way of life. Baraju's wife Harabou is also an ideal housewife who is very caring and affectionate towards Chakadi, his wife Netramani and her two children. Chakadi, in contrast, is a carefree vagabond loafing around the village. His wife, Netramani, who is envious of Harabou, keeps insisting on partition of property. A village tout, Hari Mishra, also tries to create discord between the two brothers. Swayed by the villainous designs of Netramani and Hari Mishra, Chakadi asks his elder brother to divide the property between them. Baraju is shocked, but in reverence to his father's advice and out of affection for

Chakadi, tells him that he is free to own the entire property and that there is no need for partition. Baraju leaves the house with wife Harabou and his two kids with no regrets or rancour. After Baraju's departure, Chakadi feels miserable, gets nostalgic about his brother, sister-in-law and their two kids. He goes to Baraju and begs him to return home. But Baraju, who is committed to the spirit of sacrifice, non-attachment and love, advises Chakadi to go back and take care of all that he has left behind. .The complex plot of Matira Manisha encompasses a wide range of contexts and themes such as the Gandhian and Marxist ideologies, postwar social conditions, agrarian culture, rustic life, joint family system and human relationships. It is a poignant story that upholds the human values of moral concern and sacrifice, delineates the landscape and traditions of a typical Orissan village and presents life in its multiple dimensions of good and evil, love and hatred, joy and sorrow.

Kalindi Charan Panigrahi published his fifth and last novel Ajira Manisha (Today's Man) in 1957. The other three novels, apart from Matira Manisha (1931), are Luhara Manisha (1947), Muktagadara Khyudha (1933) and its sequel Amara Chita (1933). Interestingly, the overwhelming reception of his first novel Matira Manisha has almost completely overshadowed his other three novels whose studies have been cnfined to academia.All his novels, however, are informed by a sense of idealism based on Gandhian values and marxist concern for the proletariat while the narratives are contexualized in realistic settings of rural life. In Luhara Manisha, Baraju of Matira Manisha eventually joins the freedom movement and turns into a votary of Gandhian ideals. Sanatana, the protagonist in Muktagadara Khudha and Amara Chita, both published in 1933, has been porayed as an idealist who dedicates his life to the service of the poor and downtrodden. Savitri and Gauri of Ajira Manisha defy all unjust social injunctions against women and get deeply involved in the mission of social reforms and spread of education among rural women. The novels of Kalindi Charan are thus governed by social realism as well as by an idealistic vision of life.

A novelist who wrote about fifty-six novels between 1930 and 1985, Kanhu Charan Mohanty published about twenty-two novels between 1930 and 1950 which included many of his best and most popular works. All these novels reflect the novelist's deep concern with social problems and his commitment to the spirit of social reform. At the same time they centre round moving stories of human suffering, struggle for survival in the face of poverty and exploitation and the plight of women in a superstitious and male-dominated society. Nishpatti, published in 1932, is perhaps the first Oriya novel to have come up with the actual event of a widow marriage. Its theme is governed by the relationship between Haramani, a child-widow, and Braja, a young man with a missionary zeal for social reform. The three novels of Kanhu Charan written in the thirties and forties that are considered significant achievements in modern Oriya fiction are Ha Anna, published in 1935, Tunda Baida, published in 1944, and Sasti, published in 1946.

The two novels, Ha Anna and Sasti contextualize the great famine of Orissa and its aftermath during the years 1866 and 1870. Both the novels weave stories of romantic love into this social context of acute poverty, starvation and death. While the protagonist of Ha Anna, Jagu, revolts against the false sense of aristocracy of his rich father and protests against caste

discrimination that stands as a barrier between him and his beloved, Uma, the protagonist of Sasti, Sania, is a victim of the terrible aftermath of the great famine who is famished and is forced to satisfy his hunger in charity camps. His beloved, Dhobi, who has become a widow, helps him to get restored to normalcy, but gently rejects his offer to marry him since widow marriage is a social taboo. The heroes of both the novels are rebels and end up with the firm resolve to fight against superstition, exploitation and caste discrimination. The novel, Tunda Baida, deals with the pernicious effects of rumour and gossip on the peace and happiness of a family. Sura respects, loves and supports Tulsi, his elder brother's wife who is a widow. The villagers, however, gossip and spread rumours about the relationship between the two and even suspect Sura of murdering his elder brother to possess Tulsi. But Sura treats his sister-in-law with great reverence and purity of love. False rumours create suspicion in the mind of Tulsi about Sura's motives. The novel, of course, ends with a happy note with Tulsi solemnizing Sura's marriage with Chabi. Most of the novels of Kanhu Charan published in the thirties and forties are based in rural settings and present realistic images of rustic life in all its aspects of poverty, suffering, human relationships, superstitions, prejudices, moral values and petty villainies. These novels are worthy successors of the Fakir Mohan tradition of social realism circumscribed by a profound concern with moral values and a missionary zeal for social reforms. These novels also historicize contemporary reality in terms of its political and ideological implications.

About twelve of Kanhu Charan's novels were published between 1950 and 1969 while nineteen were published between 1970 and 1985. With such prodigious output, there is bound to be a very wide range of themes and styles. However, the one unifying preoccupation that runs through all his novels is an acute awareness of human frailties and social ills fictionalized in terms of moving stories. In fact, Kanhu Charan is a highly accomplished story-teller and has been a very popular and best-selling novelist while his novels have also been treated as literary masterpieces. Some of his novels have been made into successful films and quite a few have been prescribed as textbooks at the college and university levels. His novel, Ka (Proxy), published in 1955, is considered to be a major work of the post-independence period. This novel won the Central Sahitya Akademi award in 1959 and has been rendered into a film. The story revolves round Sunanda, Nandika and Lalita and is based on the social stigma associated with barren women. Unable to give birth to a child, Nandika persuades her husband Sunanda to marry Lalita. But eventually Nandika dies of childbirth after delivering a child and Lalita assumes the role of the mother. The novel delineates delicate emotions of love as well as destructive emotions of hatred and jealousy. It also records the social conditions of Orissa with all its superstitions, ignorance and marginalization of women in the pre-independence period. In another of his post-independence novels, Khyana Khyanake Aan (The world changes every moment), published in 1975, Kanhu Charan narrativizes the social stigma associated with step-mothers as well as the tyrannical treatment of men towards women. Throughout his career as a novelist, Kanhu Charan basically concerns himself with social realism and is thus aptly considered as a faithful follower of the Fakir Mohan tradition. Though his novels lack Fakir Mohan's sense of humour and satire, the racy style with apparently simple

and colloquial language of Kanhu Charan's novels have turned him into a best-selling novelist for the last half a century.

Gopinath Mohanty, younger brother of Kanhu Charan Mohanty, is considered one of the most significant Oriya novelists of the twentieth century. He is the first Oriya recipient of the prestigious Jnanpith award in 1974. Author of about twenty novels, Gopinath Mohanty's first novel, Managahirara Chasa, was published in 1940. Its plot is governed by a series of relationships between Radheshyam and some young women. Though this novel has no overt concern with social problems, it nevertheless explores the complex interaction between individual impulses and emotions on the one hand and on the other, inhibitions and restraints imposed by society. Among his novels published during the forties, the most widely read and acclaimed novels are Dadibudha, published in 1944, Paraja, published in 1946, Harijana, published in 1948, and Amrutara Santana, published in 1949.Three of these novels revolve round the lives, customs and rituals of tribal communities, and it is chiefly this element of his fiction which has earned for him fame and recognition at the national level. As a member of the state civil service, Gopinath Mohanty had the opportunity of working, in the early forties, in Koraput, a district with a predominantly tribal population. He got deeply interested in the tribal lifestyle and culture, and transformed them into rich fictional narratives. Dadibudha marks a significant shift of focus in Oriya fiction from the social conditions of coastal districts of Orissa to those of the tribal districts. Dadibudha is a stump of a palm tree which stands on a hill and looks on the village down the hill with a small population of people belonging to the Paraja tribe. These tribals believe that this deity is the dispenser of life and death, joys and woes. When diseases and the attack of tigers destroy the peace of the village, Dadibudha descends on Gurumai and commands people to leave the village for a safer place. The village is deserted, leaving Dadibudha alone to be gradually consumed by white ants. Woven into this theme is the story of Rama Naika who, on the command of Dadibudha, expiates the sin of his son Thengajani who marries a girl outside his tribe and runs away to Assam. The novel is a faithful record of the beliefs, manners, rituals and customs of the Paraja tribe and also a moving narrative of hopes and fears of hapless tribals who are untouched by urban and modern ways of living and thinking. The setting of Paraja is a small village inhabited by the Paraja tribe. The plot of the novel is perceived against the exploitation of petty government officials and the money-lenders in the context of colonial Orissa. Sukrujani is an old paraja with two sons and two daughters. The local forest guard asks Sukrujani to send one of his daughters to him for a night. When Sukrujani refuses to do so, the forest guard, out of anger, imposes a heavy fine on his son framing charges of brewing illicit liquor. To pay the fine, Sukrujani and his two sons borrow money from the local money-lender and work as bonded labourers for some years. The money-lender dupes the poor tribals, appropriates their land and keeps one of the daughters of Sukrujani as his concubine. When Sukrujani and his sons discover the evil acts and motives of the money-lender, they kill him and surrender themselves to the local police. Paraja thus ends with a tragic note. The narrative is replete with descriptions of tribal customs and rituals and the narrative style is movingly lyrical and dramatic. It is also a historical document that reveals the reality of tribal life in terms of both the celebration

of joy and the passive endurance of pain, hardship and suffering in the face of exploitation and poverty. While Paraja deals with the paraja tribe, Amrutara Santana deals with the Kondh tribe. Amrutara Santana is of course, more than a document of Kondh life, customs and manners. Its complex plot encompasses subtle perceptions of human desire in terms of sensuality and greed, while at the same time it laments the loss of cohesion and happiness in conjugal and filial relationships. The story of the novel constitutes three major characters: Diyudi, Piyu and Sonadei. While Piyu is a faithful and devoted wife, Diyudi is sensual and visits Sonadei, a woman turned into a whore after being disgusted with an impotent husband. The story ends with Piyu leaving her husband's house for her paternal village. The novel gives vivid descriptions of the Kondh village in all its aspects of life and natural landscape, and contains many lyrical passages that evoke delight, pity and pathos. Harijana deals with the problems of harijans or the untouchables who live in dirty hovels in slums with unclean surroundings. They are contrasted with the rich and privileged sections of the Cuttack town that exploit them and drive them out of the city limits. The novels of Gopinath Mohanty published during the forties are not only among his best works, but also are forerunners of his later novels which continued to articulate his preoccupations with tribal life, the predicament of the downtrodden and the anguish of human existence torn between freedom and social restraint, nature and culture.

About nineteen of the twenty-four novels of Gopinath Mohanty were published in the nineteen-fifties through the nineteen-eighties. Among the most significant novels of Gopinath Mohanty published in the fifties and after are Rahura Chaya (Rahu's shadow), published in 1952, Danapani (Survival), published in 1955, Laya Bilaya (Tide and Ebb) published in 1961 and Matimatala (Clay earth) published in 1964. A work of epic dimensions which took about ten years to be completed, Matimatala won the Jnanpith award in 1974 and is an unparalleled achievement in Oriya language in terms of magnitude, sweep and complexity. It deals with the Oriya rural society in transition after independence and the resolve of a young man, Rabi, to transform his village into a community free of exploitation, privation and superstition. Woven into this theme is a delicate relationship of love between Chabi and Rabi both of whom are basically committed to social service. This novel is a monumental work despite the fact that its plot is heavily burdened with didactic and moral overtone. Apahacha (Unreachable), published in 1961, is another novel, apart from Dadibudha, Paraja and Amrutara Santana published in the nineteen-forties, which deals with tribal life. It narrates the story of K. Timaya alias K.T.Dora, who takes advantage of his status as an educated tribal to get elected to the assembly and exploit the poor tribals and amass huge wealth. The villagers see through his evil designs and throw him out of political power in the next elections. Timaya repents and transforms himself into a selfless and dedicated social activist. Gopinath's fictional world is not confined to tribals. Danapani, published in 1955, presents the grey world of a colourless middle class, petty and mean, and full of gossip and rumours. The theme centres round Balidutta who unscrupukouly sacrifices all values to climb up the bureaucratic ladder. Laya Bilaya (1961) explores the psychological complexity of three members of a family from Calcutta on a short tirp to Puri.

In his portrayal of tribal life, Gopinath Mohanty invites comparison with the Nigerian novelist, Chinua Achebe. At one level, their visions are almost identical. They visualize the disintegration of a primitive community under the impact of a new faith or an alien value-system. The disintegration of Lulla village in the novel Dadi Budha and the tribal community in Umuofia in Things Fall Apart are parts of the same process of change in terms of colonialism as an agent of disruption.

Considered a major voice in the twentieth-century Indian literary scene, Gopinath Mohanty perceived life and reality in terms of their multiple dimensions and thus his novels have a wide range of themes and characters, though the basic preoccupation that informs all his novels is a profound concern with agony and suffering arising out of exploitation, social discrimination, erosion of values and existential anxiety. His novels are generally categorized into three groups: (a) novels dealing with tribal life and society (b) novels dealing with urban life and society (c) novels dealing with rural life and society. This categorization is of course not chronological since sometimes there is overlapping of all three concerns in a single decade and sometimes a single novel contains more than one concern. Gopinath Mohanty's novels have a unique style comprising of lyrical intensity and lucidity as well as a variety of linguistic resources and rhetorical device

Surendra Mohanty, who wrote short stories, plays, biographies, essays, novels, travelogues and an autobiography, is considered one of the most eminent personalities of modern Orissa who, apart from being a litterateur, was also a politician and a member of parliament. His literary career, with its long span of about half a century, was coincident with the birth and growth of modern Orissa. Surendra Mohanty wrote about fifteen novels which were published between 1947 and 1990.His novels may be categorized into three major types in terms of their themes: (a) novels based on history, myth and legends (b) novels based on social and psychological realities, and (c) novels based on politics and biography. This three-fold division is of course not chronological, but it may be useful for critical estimate of Surendra Mohanty as a novelist.

The two earliest novels of Surendra Mohanty, College Boy, published in 1947, and Badhu O Priya (Bride and Beloved) published in 1948, are tales of romantic love, frustration and suffering, and are not rated high as literary works. But considering that he wrote the two novels when he was in his early twenties, there are interesting revelations about the youth and social conditions of Orissa in the nineteen-forties. College Boy weaves the theme of student participation in the freedom movement into a theme of love and its concomitants like rejection, frustration and marriage. Sukanta, Nisith and Saroj are college boys who fall in love with Manjari. Manjari chooses Saroj as her lover. Nisith turns into a cynic and Sukanta is expelled from college. Sukanta leads a demonstration against the British and seeks Manjari's support. But she rejects the request and defies the call for boycott of classes. The novel ends with students shouting slogans like "inquilab zindabad" and "students unite". Badhu O Priya centres round the theme of a love triangle involving Leela, Pankaj and Srikant. It is apparently a conventional love story though there are a few moving passages on the relationship between art and reality, between genuine love and love based on passion and desire. Pankaj is a painter. Leela and he are in love with each other.

But since Pankaj has no fixed source of income, Leela is forced by her father to marry Srikant who turns out to be a childhood friend of Pankaj. In a strange turn of events, Pankaj spends a few days in his friend's house to recover from illness and in a moment of weakness Pankaj tries to be physically intimate with Leela. But Leela resists violently and Pankaj leaves her house. The novel ends with Leela sobbing and tears rolling down her cheeks.

The novel Achalayana (The immovable), published in 1981, deals with the conflict between traditional values and the materialism of modern times as well as the influence of western modes of life on the younger generation. Rudramadhab is an aristocrat who, in his old age, considers that it is his sacred duty to preserve his ancestral property and to prevent it from any form of division or disintegration. On the other hand his son Indramadhab who is settled in Canada comes to India with his Canadian wife Dorothy to sell his share of ancestral property. There is conflict between father and son on this issue. At the same time Rudramadhab is shocked by the irreverent manners of his daughter-in-law. Dorothy is enamoured by the artistic value of the idol of the family deity Laxminarayan, which, she thinks, would fetch a few lakhs of dollars in America. Indramadhab and Dorothy one night run away with the idol which shocks Rudramadhab who dies of heart stroke. Rutuparna, Rudramadhab's daughter, is depicted in the novel as a carefree and westernized girl who wears scanty dresses and does not hesitate to openly kiss her lover on the dance floor. This novel, which consists of only about eighty-five pages, also depicts the life of a decadent feudal aristocracy, the exploitation of innocent people by the feudal chiefs, the abolition of zamindary system and the changing lifestyle of men and women in post-Independence India.

The novels of Surendra Mohanty which deal with social and psychological realities are based on the themes of encounter between tradition and modernity, erosion of values, feelings of restlessness, agony and suffering among the youth, and social tension due to generation gap. In Phatamati (The split earth), published in 1988, Surendra Mohanty depicts the pathetic state of decadent feudal aristocracy, Gobinda Santra's resistance to social exploitation, the rise of a new neo-colonial mindset among privileged class, the acute problem of untouchability and caste hierarchy in India even after independence. In Hansagiti (Swansong), published in 1975, Subrat, the protagonist, falls a prey to the glitter of metropolitan life and gets involved in drug trade The novel gives a poignant picture of the psychological unrest and mental agony of Indian youth during the nineteen-sixties and nineteen-seventies when there was not only the acute problem of unemployment but also the irresistible impact of western materialism as well as an existential anguish arising out of a sense of restlessness and purposelessness. Hansagiti is set against an urban milieu.. The elements of urbanity, awareness of contemporary social reality and perception of psychological predicament are clearly discernible in novels like Kalantara (Beyond time) and Neti Neti (Nihilistic), both published in 1982.

The four novels of Surendra Mohanty that are based on history, myth and legends are Nilasaila (Blue hill) published in 1968, Niladri Bijaya (Triumphant return to Niladri) published in 1980, Krushnavenire Sandhya (Evening on the banks of river Krishna) published in 1985 and Ajibakara Attahasa (Ajibaka's satiric laughter)

published in 1987. Among these, the most widely read and acclaimed is Nilasaila which is contextualized in a crucial period of Orissa's history. The events of the novel take place between the years 1727 and 1736 when Ramachandradev, the king of Khurda who is revered by the people of Orissa as the representative of Jagannath, the presiding deity of the Oriya race, converts himself into Islam and marries the daughter of the Muslim ruler of Cuttack. But when the Muslim ruler of Cuttack invades Khurda and tries to destroy the idol of Lord Jagannath, Ramachandradev fights bravely to protect the idol which symbolizes Oriya identity and sentiment. The novel gives a truthful account of contemporary Orissa, but it is more than history. It is an intense portrayal of the religious and cultural tradition of Orissa which is still an integral part of Oriya racial consciousness. Twelve years after this novel was published, Surendra Mohanty wrote Niladri Bijaya as a sequel though this later work was not received with the love and warmth with which Nilasaila was received by the Oriya readers. While Nilasaila ends with the idol of Lord Jagannath being shifted from its original place, the ratna singhasana of Puri temple, to an island in the Chilika Lake, Niladri Bijaya narrates the triumphant return of the idol to its original abode. Though Ramachandradev is formally a Muslim, he is eager to restore the deity to the original place and he succeeds despite the fear of being attacked by the Muslim forces. The novel ends on a tragic note when Ramachandradev and his wife are debarred from entering the temple for being non-Hindus. The novel Krushnavenire Sandhya, deals with another crucial period of Orissa's history when in the early sixteenth century, Prataprudradev, the king of Orissa, loses the battle with Krushnadeva Ray, the ruler of the Vijaynagar empire. Prataprudra is forced to surrender after his son Birabhadra commits suicide in the prison. Krushnadeva Ray, who is older than Prataprudra, marries his daughter Jaganmohini as a condition of the peace treaty. Prataprudra, in frustration and anguish, turns to spiritual life and becomes an ardent follower of Sri Chaitanya. Ajibakara Attahasa is set in the third century BC when Buddhism was in a state of decadence, eventually culminating in its bifurcation into the Mahayana and Hinayana sects. The novel questions the Buddhist tenets of austerity and self-control and questions the traditional estimate of Emperor Ashoka as a great votary of peace and spiritual life. This novel depicts Ashoka as a strategist who professed Buddhism to keep his subjects meek and submissive. It is an irony of history, the novel suggests, that Ashoka who killed lakhs of Oriyas in the Kalinga war is idolized as a great hero and a model king. The historical novels of Surendra Mohanty are a harmonious blend of history and fiction. While he has not compromised with hisorical facts, traditional myths,legends and beliefs, the fictional mould into which he has cast them transcends the narratives into forms of deep aesthetic and moral significance.

One of the most highly acclaimed novels of Surendra Mohaanty is Andha Diganta (The Blind Horizon) which was published in 1964. The political context of this novel ranges from the non-cooperation movement of 1921 to the first general election of independent India in 1952. Its theme centres round Nidhi Das, a freedom fighter, whose dreams of an egalitarian society after independence are pathetically shattered with the emergence of a new class of greedy and power-hungry politicians who perpetuate the colonial regime of hypocrisy, exploitation and oppression. Nidhi Das who is deeply inspired by Gandhian

ideals and who dedicates himself to the struggle for freedom is shocked by the new political dispensation which is nowhere near the ideals for which he and his compatriots fought relentlessly against alien rule. Corruption, depravity and unscrupulous ways of attaining wealth and power have corroded the social and morl fabric of Indian society. Nidhi Das is a completely marginalised figure in independent India and dies unlamented in his village.The novel depicts life in a small Orissan village before and after indeendence and presents a number of characters who represent both good and evil. The intensity of perception articulated in a dramatic style as well as a faithful rendering of political conditions during and after independence brought for the novel instant success and recognition.

Surendra Mohanty wrote two biographical novels, Satabdira Surya (The sun of the century) published in 1968 and its sequel Kulabrudha (The grand old man) published in 1978. Both the novels are based on the life of Madhusudan Das who is considered to be the architect of modern Orissa and is popularly known as Utkal Gourav (The pride of Utkal). Both the novels consist of authentic historical materials and reveal many interesting details about social, political and cultural life of onineteenth-century Orissa. All these historical materials and biographical details of Madhusudan are delightfully woven into fictional forms. It is in this sense that the two novels are history, biography and fiction, all integrated into delectable narratives.

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Date Line of Kharavela the Great

Dr. Gouri Shankar Tripathy

There is an assumption among some-scholars till to-day that there was a period of Nanda rule in the then Kalinga which was conquered by so called Mahapadma Nanda and annexed it to the Nanda Empire. On puranic and legendary accounts, this assumption is nicely based. For this rule no authentic history is available. In the Hatigumpha inscription, the term Nanda is found mentioned more than once. It is stated in the same inscription that a Nanda King had excavated a canal which was repaired and enlarged by Kharavel. It is the sole epigraphic evidence available on which a period of Nanda Rule in then Kalinga postulated by historians. Scholars like Dr. B.M. Barua, and some others identified the Nanda Raja of the Hatigumpha inscription with Chandasoka who did the act of aggression on Kalinga in 261 B.C. This identification, aforesaid is acceptable to scholars of repute.

Chandragupta was enthroned in 324 B.C. under the leadership and advice of the great Chanakya, a reformer and scholar of those days in Magadha.

There is no early evidence to prove that the dynasty established by Chandragupta was ever known as mourya dynasty. Nor his successors including Chandasoka had ever mentioned about it in any of their Rock edicts anywhere edicted by them. In the 8th Century A.D. a drama by name Mudrarakshyasa had been composed by Bisakha Dutta where the name mourya appears to have started as the name of the mother of Chandragupta was Mura. On the other hand, the so called Mourya dynasty was originally known as Nanda dynasty only, in all Rock edicts found throughout India and abroad.

Of-course historian like Dr. N.K. Sahoo and some others did not accept this. In the name of some Punch Marked coins available in the then Kalinga, they have tried to show that there was a period of Nanda rule in Kalinga before Chandasoka. Without the supposed rule of Nanda the Punch marked coins would have been circulated in Kalinga by the traders. Rule of Nandas is not a necessity for this punch marked coin circulation.

In any part of India, the Nanda Kings were not known to have undertaken any irrigation work. But we know one instance that Chandasoka executed a vast irrigation work in Junagarh of Gujurat. Hence for the benefit of the newly conquered people of Kalinga, it is not impossible, Ashoka had excavated a canal which was re-excavated and enlarged by Kharavela as is evidenced by the Hatigumpha inscription.

There is no concrete and sure evidence to show that there was actually a Nanda Rule in Kalinga other than that of Ashoka. This rule can not be connected with any type of contemporary relic as it can be done with Chandasoka who had left sacred monuments.

About the causes of the Kalinga War in 261 B.C. there is no unanimity among the scholars. But one cause is almost unanimously accepted by all scholars is that it was an act of aggression because Chandasoka was a war like prince who ascended the Magadhan throne by eliminating all possible claimants through the act of violence. His predecessors conquered almost all parts of India excepting Kalinga. The existence of Kalinga as an independent and developed country would have been an eye-sore to an ambitious king like Ashoka whose cupidity and greed might have been excited due to the tremendous growth of maritime trade of Kalinga at that point of time.

Before Kharavela the liberation of Kalinga might have been achieved. By waging a successful struggle against Magadha Kharavela brought back the sacred seat of Jain which seems to have had a great significance on the religious life of the people of the then Kalinga.

Till- today the date line of Kharavel is not yet historically decided. For some scholars Kharavela belongs to 2nd Century B.C. and some place him in the 1st Century B.C. others drag him down to the 1st Century A.D. An attempt has been made here to discuss some relevant points on the date of Kharavela basing on the substantial agreement of the later scholars who have finally deciphered, the matter to conclude. In accordance with epigraph let us put some references are as follows:

1. Fouth line - Dutiya Ca Vaseachta-yatasatakarmin ....

2. 6th line - Pandhama Ca Danivase .... Nandaraj - Tibasa - Sata - OGhatitamtausulia Bata ......

3. 11th line - Kalingapuvaraj - Nivestia Pithudagadava - Nagaline ...... Kadhya Tijeenp Adabha Vanam ..... Ca Teras - Vas - Sat - Katam ....

4. 15th line - Sat - Das - Lena - Satam - Karapitam ......

In accordance with the REX III it is almost conclusive that Ashoka was the first among the Indian Kings reigning after Budha's demise to conquer the unconquered land of Kalinga and annex the same to his own kingdom as per the observation of Dr. B.M. Barua.

In the pre-Christian era the Mourya emperors were known to have undertaken the construction of irrigation works among the known Indian Kings. Ashoka had completed the construction of large irrigation work started by his grand father Chandragupta at the then Girnar under the leadership of his governor. In the distant western province of his empire, if Ashoka could have undertaken a vast irrigation work we can very easily presume that he would have constructed a canal in Kalinga, a newly conquered province for which he has shown special solicitude.

For the benefits of his own subjects, the Nanda Kings of whom the so called Mahapadma Nanda was most prominent have never undertaken the construction of irrigation works during period of Nanda rule. On the other hand, these Nanda kings were very unpopular among their subjects for they were oppressive, greedy and cupid.

In the inscription of Kharavela Ashoka thus appear to be Nanda Raja who had constructed a canal in Tosali. This identification is considered

very sound as the epithet Nanda Raja applied to Ashoka need not frighten us as there is no evidence yet discovered can prove that during period of Kharavela Ashoka was not known as a Nanda King. On the contrary his Grand father Chandragupta had been represented as Purva-Nanda-Suta etc.

Kalinga war was started in 261 B.C. and Ashoka engraved his rock edicts at Dhauli and Jaugada in about 257 B.C. Hence it is quite natural Hatigumpha inscription should have been connected to the neighbourhood of these two aforesaid dates.

Engraving of the inscription and the construction of the canal had been done simultaneously most probably. Since Ti-basa-sata has been referred to the interval between the construction of the canal and the fifth year of the reign of Kharavel, to fix-up the date, the correct interpretation of the compound Ti-basa-sata will enable us definitely to reach a conclusion.

But among the scholars unfortunately there is a difference of opinion about the interpretation of the compound ti-basa-sata. For some it is 300 years and for others it is 103 years.

Even for Dr. Barua who has taken great pain to decipher the Hatigumpha inscription could not make out correctly for the compound to make 103 years or 300 years as he failed to notice the other clues already there in the inscription of Kharavela. If he could have compared Sata-dasa-lena-sata of the fifteenth line with Ti-basa-sata of the 6th line of the inscription along with teras-vasa-sata of the 11th line which formed similar grammatical construction, he must have reached a conclusion that these compounds must have followed the same grammatical rules and principles.

All most all scholars mean Sata-dasa-lena-sata as 117 caves only and it can not be 17 hundreds caves because the later interpretation will land us in an absured proposition. In the tiny hillock of Udayagiri which is identified as Kumari Parvata, 17 hundred caves could not be excavated by Kharavela and his successors. Similarly the compound tera-sa-basa-sata can not be 13 hundred years and ti-basa-sata cannot be 300 years. Hence ti-basa-sata will have only one interpretation i.e. 103 years.

Therefore the fifth year of the reign of Kharavela will be 257 B.C. - 103 B.C. = 154 B.C. and he might have been enthroned 159 B.C.

Hence Kharavela belongs to 2nd Century B.C. only.

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